Unrest in Drama, by Brandon Tynan

THE NEW YORK

DRAMATIC MIRROR

MAY 1, 1912
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NEW YORK ACTRESSES AND A PSEUDO-PARISIAN THEATRE

THE NEW YORK
DRAMATIC MIRROR

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Put Your House in Order

AS the first great shock of the *Titanic* disaster dulls with the passing days, we may turn from its more immediate lesson of greater safety at sea to discover, if we can, what other messages it bears to mankind. Does it mean anything to the theatre?

Great modern ocean liners have been supposed to be unsinkable, and yet the *Titanic*, the last word in marine architecture and engineering, went down with 1,600 souls.

It would be unfair to paraphrase this statement by saying that modern theatres are supposed to be unburnable, but that one of them may burn. The theatre has had its terrible visitations—has paid its price and profited by its lesson. Where it has not learned voluntarily, it has undergone drastic regulation, often burdensome. The theatre, to an extent now almost universal, has at least its lifeboats or exits in sufficient number. Yet who will be bold enough to claim that among the thousands of theatres of all kinds on this continent all are as they should be?

This is not intended in an alarmist sense, but as a sober reminder to managers everywhere that disaster never comes waving a danger signal of warning. It is precisely the unexpected that always happens. Only constant vigilance can insure reasonable safety.

No manager courts disaster. No manager would run a risk where life is at stake if he realized he was risking life. But out of 15,000 or 20,000 theatres of all branches, dramatic, vaudeville and picture, in the United States and Canada, it is idle to say that all are continually exercising proper precautions, or that all houses are perfectly safe in their construction and equipment. There are weak spots and these weak spots should be remedied.

To do its share toward making assurance doubly sure—that is to say, to aid theatre managers of all classes to put their houses in better order—THE MIRROR will shortly commence the publication of a series of articles from the highest obtainable sources touching on the most approved methods and equipment for fire safety in theatres.

Let us not have another Iroquois, if reasonable foresight and precaution can prevent.

Costuming of Plays

COSTUMING, although it may never determine the fate of an attraction, can do much toward adding to the satisfactory effect of a play. Musical comedy affords the most obvious example of this point, and there the problem assumes a size that cannot escape the most careless spectator. Color schemes and drapery lines have the power to change materially the atmosphere of a scene. Manifestly a light, easy, graceful musical comedy ought not to be decked out in brilliant tints and bizarre contrasts. These effects must be left to spectacular productions. Musical productions not infrequently err on the side of garish chromatic display.

Such, for example, was the first act of The Wedding Trip, which was much more accurate than pretty. It was a helter-skelter mixture without harmony. Comparing that with the simplicity of Pinafore, one understands that unity of background enhances the ensemble effectiveness. Few designers are too severe in the simplicity of their schemes.

From another point of view, musical comedy is much easier to costume than drama, because the designer has greater freedom. He need never adhere strictly to any historical period, and usually he has *carte blanche* in contriving his exhibitions. Most dramas, on the other hand, are definitely limited in time and place, and the costumer must often have little choice left to him in the matter of either colors or lines. In Monsieur Beaucaire, or Bunty Pulls the Strings, the period and the characters practically force upon the artist the particular costumes that are used.

Psychological dramas represent extreme symbolism in costuming. The heroine of The Lady from the Sea always suggests the tints of the ocean, its deeps and its mysteries, by the colors she chooses, and the fabric exemplifies the "liquefaction" that ROBERT HERRICK put into a poem three centuries ago. Thais illustrates her spiritual alteration by her change from brilliant robes to pale, and finally to white.

Lady Patricia displayed her revelry of contrition by donning black before she went to confession. As it was presented to New York, however, the black was too smart, too glittering; it had too many spangles, which made her too metallic. That dress should have been like her others, which were softer, more flowing and more regal. Even black, it seems, has its own psychology.

Various colors, of course, have conventional significance, honored by tradition. The heroine invariably suffers in black, the lady with a past allures in red, the innocent ingenue exhibits endearing young charms in white. In such cases, costumes are as explicit as signboards and serve the same purpose.

One other point presents itself in connection with revivals like Frou-Frou, which were originally costumed for the period in which they were written. As presented this season, however, Frou-Frou was sartorially modernized, and thereby lost some of its value. Something about the cardboard system of theatrical construction demands an adherence to the styles of the time when it was popular; a subtle incongruity exists between that method of cutting out plays and the present pattern of clothes.

Complete satisfaction, perhaps, cannot be expected in costumes, because personal tastes must necessarily differ, but certainly scarcely a play is presented in New York that in this matter does not admit of improvement.

Growth of Censorship Idea

IT is THE MIRROR'S earnest opinion that official censorship of motion pictures in any or all cases should be firmly and unitedly opposed by the stage and the press, as well as by the picture people themselves.

The proposed NICHOLL ordinance to censor motion pictures now before the New York Board of Aldermen is only one of many similar measures in force or preparation in various parts of the United States and Canada. The idea of censorship is gaining ground in the absence of effective opposition.

It is but one step from censorship of motion pictures to censorship of the stage, and but another step to censorship of the press. Indeed, many of those who urge censorship of the films openly assert their desire to see the same espionage and restrictions carried to the stage and the press.

Is it not time, therefore, that the threatened interests should join in making their opposition felt?

Editorial Announcement

FRANK E. WOODS has been appointed and has accepted the position of managing editor of THE MIRROR.

THE USHER

GORDON CRAIG'S latest volume, "On the Art of the Theatre," has inspired Percy MacKaye to a poem called "The Sibyl," which appears in *The Mask* for April. After describing how the Sibyl has retired before "ribald love, conscious rage, joyless banter, captious quibble, brass and bauble of Broadway," the poet asserts that she will awaken from her slumber, "pillowed in her bended arm on the starred Acropolis."

"Then the sated ones and blinded,
And the timid, callous-minded,
Clutch the children's sleeve, and stare,
Crying: 'What behold you there?
There is nothing!' . . . But the lover,
And the young of soul, his friend,
And the artist follow after
The children in their laughter,
And the daring half discover
And the happy comprehend."

Many curious things happen in this humorous world in the course of every twenty-four hours, and it is doubtless well for us that such is the case. THE USHER welcomes the contribution of anecdotes of the sort below.

A couple of years ago, when Gus A. Forbes was paying a visit to his people in Calgary, Alta, he played a short season at the request of his friend, Ernest Willis, then manager of the Lyric Theatre, with the Empress Stock company, of Vancouver, who were filling a Summer engagement at that house.

Among other plays produced was The Charity Ball. One matinee, just before ringing up, it was discovered that the lady who played the Mother was not at the theatre, and Gus went to Billy Bernard, the director of the company, to ask him what he was going to do. "I don't know," said Billy. "Oh, we'll get Mrs. ——— to go on and read the part. What are you laughing at?" "Nothing," said Gus, "only won't it look rather funny to have some one reading the part of a blind woman?"

King George and Queen Mary are now appearing as patrons of the 'alls. Evidently they are bound to do their duty, and probably they extract pleasure from it. Had music halls existed in earlier days, Queen Elizabeth and other popular sovereigns would doubtless have been regular attendants on amateur nights.

The following ode was read by Tyrone Power as a prologue to the commemorative performance of Hamlet, at Wallack's Theatre, on April 23. It was written by Hubert Osborne and Laurence Eyre:

What are the dull, warped covers of this book?
A shell filled with the murmur of a human sea;
An empty shell, forgotten on the shore;
A silent, printed book, forgotten on the shelf.
You deem it empty, still? Nay, hold it to your ear.
It has a living song, wide as the restless sea;
A sea of men. It is no pedant song.
There on the printed pages you shall meet
Wayfaring men such as are mumming now
Upon the pasteboard pavements of the town
In rags and tatters, or by some strange chance
Sewed into finery for a gaudy part
In cotton-velvet state.
Before a curtain, as in Shakespeare's time.
Or spoke to-day on well-appointed stage,
That song is quick: for this man makes us hear
Red Life that sings behind the painted mask.
His world was just the ordinary world;
He only had the humble, artless knack
Of sketching men and women as they pass,
Suffering the petty woes of everyday;
His model—human nature:
And his creatures of the faery world
No more fantastic than the impulses
That drive us on toward Heaven or Hell.
This was a man that went into the past
And found there men and women like ourselves;
No better and no worse than you or I:
The boundaries of their lives still birth and love and death.
He made them live in music; but that antique song
Sang of the larger Life, pulsing again
In London alleys as it had in Rome—
The life we see to-day upon our thoroughfares.
Chisel no epitaph in finished stone;
On living hearts, in simpleness and truth,
First write him down as one that lived and loved;
And then as one that suffered much; and at last
Just set him down as one that understood.

ON THE ART OF THE THEATRE, by Gordon Craig. Published by Browne's Bookstore, Chicago. Price, $2.00.

Edward Gordon Craig has sprung so many startling assertions on a drowsy and complacent world that some people have regarded him as a sort of theatrical charlatan. Although he is not less startling in his latest volume, "On the Art of the Theatre," at least he speaks with unquestionable sincerity and explains himself patiently if not so lucidly as he seems to think. From first to last he is exerting his power for an artistic stage to be guided by the principles of art as he sees them.

First of all, Mr. Craig insists that acting is not an art; it is an interpretation of an art. Of course, that all depends on one's definition of art, and Mr. Craig defines that difficult subject in a fashion that supports his argument. It is not a particularly momentous question, because acting is acting, however it may be classified in the category of human occupation. At the same time art is fundamentally a manifestation of beauty, and measured by that standard, histrionism is art.

Mr. Craig declares that real art is absolutely calculable; it springs no surprises, as Nature does. It gets the same effect every time. Actors realize that the same scene may be done in a variety of ways; two renderings, identical externally if not in spirit, may have widely different effects on listeners. For this reason Mr. Craig intimates that he would banish actors forever from the stage and substitute puppets who could be depended upon absolutely for repeating themselves. They would maintain a calm dignity of expression or otherwise display an unchanging attitude towards their surroundings.

All this is very interesting, of course, and nobody will object to the author's extracting his pleasure from such simple productions, but to most theatregoers the exquisite moments are the moments of surprise. Such moments do not consist of mechanical pre-arrangement, and are all the more cherishable because they are perishable. As for the unvarying effects of other arts, one cannot agree with Mr. Craig that a picture or a poem always touches the heart in the same spot; susceptibility is largely influenced by mood.

On the implied text that too many cooks spoil the broth, the author attributes the chief failure of the stage to the fact that its different branches are controlled by different heads whose conflicting ideas and interests destroy unity of result. He would have one man write his play, design scenery and costumes, write incidental music, stage the production and direct every detail of the entire operation. Since the theatre is a compound of all the arts, the ideal manager would be also an artist, a poet, a musician, and a practical business man. Out of question, Mr. Craig is absolutely correct on this point. We have in New York two managers whose guiding hand is evident in the various details of everything they offer, and in harmony at least, their productions far surpass the collaborated efforts that come from the other theatrical mills in the city.

Among the numerous phases of the subject, Mr. Craig offers some highly readable comments on natural acting. One school of natural actors after another has risen and fallen, and in them all the author finds only the artificiality of naturalism—the effort to be natural, and the discovery that it is only a new kind of artificiality.

Much more to entertain and to instruct, to agree and to disagree with, is contained in the volume "On the Art of the Theatre." It is typographically an attractive book, emphasising the spirit of the text externally.

Byron, N. Y.

WILLIAM COLLIER AND CHORUS IN MINSTREL PARADE—WEBER AND FIELDS JUBILEE COMPANY

UNREST IN DRAMA

BY BRANDON TYNAN

IN these days of international peace, and universal war, war against all conditions, religious, social and political, it argues well for the vitality of the drama, whose mission it is to hold the mirror up to nature, that it should be in a state of turmoil. We have in this two parties: the progressives, the drama of ideas, and the conservatives, the drama of the box-office. But by that peculiar twist which the theatre gives to everything it adapts to itself, the progressives we find here are those who are appealing to the select few, while the conservatives, ostensibly at least, are concerned only about the people, the people and what will bring them flying to their banner.

The aim of the former is to present a drama embodying a theme that has significance in the life of to-day, that is to analyze life and discuss its problems; that of the latter has been sufficiently characterized. Now if we accept as the definition of drama that revelation of life in action which is fitted for performance upon a stage, it is hard to see wherein the conflict lies, yet the forces are not working in harmony. What, then, is the reason for this state of things? It is not hard to discover. Perhaps each is mistaken in its understanding of its end or rather in the means to that end.

What, then, is this misunderstanding? Let us begin with the drama of the box-office. Of course, a proper understanding, or, rather, a proper fulfilment of the purpose of this side, is based upon an understanding of that third factor—the public. Perhaps we should not blame the manager if he does not accomplish what he seeks to accomplish, please the public. I have mentioned the unsettled state of things in the life of the times, so perhaps the public does not know what it wants. I am unwilling to believe this. I am convinced that, while the public may not be able to express in words the kind of drama it enjoys, nay might, if forced to express its opinion, give a very false account of that drama, it still never fails to recognize what it craves, when it is presented. Thus it might be said that the success of The Great Divide lay in the sentimental triumph of the rugged Westerner, but several plays possessed of that charm have failed, so such a superficial explanation does not explain. The public felt the greatness of the conflict of elemental man with the conventionalities of civilization, of the outcry of nature against the chains of decorum. I say it felt this; but feelings are the hardest of all things to translate into reason. The manager seeks then to appease this monster, and naturally he thinks what pleased once will please again. Such a course of reasoning is perfectly sound, and for validity only needs a knowledge, a true, not a guessed at, knowledge, of what was the cause of the success of a given play. To discover this the manager mentally must keep his hand upon the public pulse. Like most people, he thinks in terms of his environment. Yet can a man, who of necessity is compelled to have his life practically centered in Broadway and the forties, be said to have his fingers upon the pulse of the public? A public, yes, but the public? The public he knows, for the most part, demands the drama of the senses only, and the drama of the senses ends in the drama of sensuality. Is it this, or is it that in the whirl of that elysium judgment is hasty and decision sharp, so that interpretations of the cause of the success of plays are often similar to that mentioned in connection with The Great Divide? It may ease one's spleen to attack the managerial body, but under such conditions it is practically inevitable that drama be about as vital, philosophic, and poetic as the productions of any loom.

This, of course, has a retroactive affect. The native taste of the public and the natural genius of the actor, starved by the state of things, are unable to rise when opportunity does come. Such is the artistic tragedy often visible in the failure of a poetic drama. The actor, chained to the treadmill of commonplace actualities or artificial convulsions, to soulless sentiment or to the realism of the camera, finds it hard to refit himself to the poetic drama, and the audience is subjected to what is now a task for it, tuning its spirit to the music of a poet.

Moffett, Chicago.

BRANDON TYNAN

But if the box-office has blundered in its effort to please the public, if, as was hinted at in the case of The Great Divide, a presentation of the philosophy of life is desired, the drama of ideas should be triumphant. The defect is again in the means. The drama of ideas seeks not merely to present something new, but to attack something old. It feels the older form as a block to progress, and gives too much attention to upsetting the old form. The result is that it is rather like the mother who spent so much time in preventing disease from reaching her son, that she had no chance to see that health did. The drama of ideas is opposed to the sentimentality of late nineteenth century drama. It would depict life from another point of view, take a different theme than that of love or the other conventional subjects we are accustomed to. Very good; but when they go at this with the zeal of a reformer they are bound to swing to the other extreme. From an antagonistic attitude toward sentimentality, the step is easy to an indifference to if not a neglect of sentiment. The result is the representation of men as a composite of mind and will only, of life as summed up in thought and action. With this as a guiding principle the drama of ideas becomes as theatrical or artificial as the sentimental drama. The latter may have been an emotional debauch, but the former becomes an intellectual debauch. Sometimes it has the directness of a syllogism, but a syllogism is hardly an artistic delight. More often, however, it has a different defect. The author, absorbed in the subject of his play, is careless of his medium of expression—his plot. He himself is steeped in his theme and forgets that his audience is not. The result is he defeats his own end. Instead of the subject dominating the plot, the plot obscures the subject. This may have been the cause of the attacks upon The Playboy of the Western World. They were probably due to the fact that Synge did not bring out his theme with a distinctness sufficient to overcome the unpleasant effect of some of the situations of his plot. So with The Return from Jerusalem. The theme of this play, like that of Schnitzler's Fairy Tale, is that a man cannot live up to a philosophy that his intellect can conceive and appreciate when he is bound by a contrary one that has obtained through many generations of his ancestors. It failed to appeal because the audience felt that progress could not be founded upon a lie and that individual happiness should not be founded upon the misery of many.

But this is not the only shortcoming. The drama of ideas inevitably degenerates into the drama of purpose. Mr. Galsworthy, I think, dodges the matter when he says that such is not the case, that the real truth is simply the fact that each author has his point of view. He undoubtedly has, but this point of view seems to be a belief in the truth of certain ideas, and this truth he sets himself to demonstrate. With such a purpose drama becomes confined. The characters presented are special types whose conflict proves a special case. The play seems hard and sterile; and art, which is an intellectual appeal to the emotions or an emotional appeal to the intellect, is paralyzed. The truths brought forth are not vital truths, or else are not revealed as such. If they were they would be so recognized and the play would succeed. This is what we must not forget. We would all laugh at the orator who spoke in words that his audience did not understand, then why approve of a dramatist, who represents life in plots and situations with which his audience cannot sympathize? Dramatists of this school desire to turn from sentimentality to realism, but do they not turn rather to externalism, and does not externalism bear the same relation to realism that sentimentality bears to sentiment?

So the manager fails because he appeals to too narrow a public, and the drama of ideas fails because the dramatists do not reach out to the public, do not trouble to bring out clearly and in human fashion the ideas they would reveal. Yet it is the public that must be reached, that must be considered, all arguments to the contrary notwithstanding, for those who live to please must please to live. This vital necessity will unite the best of each, and the drama of sentiment will be treated with the directness, purpose, and psychology of the drama of ideas; and the drama of ideas will embody the feeling and poetry of the drama of sentiment. When this is done we will have a product of some permanence. Then once more the theatre will know that old delight which comes from satisfying the head and heart, the orchestra and gallery; not any particular class, but the people, humanity, to serve and please whom makes for the joy of living.

Brandon Tynan

MAY ROBSON TAKES A TUMBLE.

May Robson had a bad fall downstairs on April 17 in the theatre at Medford, Ore., where she was to have appeared in A Night Out. She tripped on a stage brace at the top of a dark ten-foot stairway leading from the stage to her dressing-room, and fell all the distance, landing on her head, sustaining a broken finger, a fractured collarbone, and other injuries. It was feared at first that her injuries were most serious and might compel the closing of her tour. She was able, however, to resume at Portland, Ore., on April 21, with the finger in a plaster cast.

PLAYS OF THE WEEK

NEW YORK.

Astor.—THE GREYHOUND. Good melodrama.
Belasco.—DAVID WARFIELD in THE RETURN OF PETER GRIMM. Very popular spiritualism.
Berkeley Lyceum.—THE FATHER. Strong Strindberg drama.
Broadway.—WEBER AND FIELD'S JUBILEE. Revival of burlesque.
Casino.—JAMES T. POWERS in TWO LITTLE BRIDES. Popular comedian in passable play.
Century.—THE GARDEN OF ALLAH. Beautiful spectacle of Sahara.
Cohan.—BLANCHE RING in THE WALL STREET GIRL. Breezy musical melange.
Comedy.—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.
Criterion.—LOUIS MANN in ELEVATING A HUSBAND. Domestic drama.
Daly's.—LEWIS WALLER in MONSIEUR BEAUCAIRE. Costume romance.
Empire.—OLIVER TWIST. Notable all-star revival.
Gaiety.—OFFICER 666. Amusing comedy.
Globe.—THE ROSE MAID. Pretty music.
Harris.—THE TALKER. Original drama excellently played.
Hippodrome.—AROUND THE WORLD. Mammoth and effective spectacle.
Hudson.—WALKER WHITESIDE in TYPHOON. Strong drama.
Knickerbocker.—KISMET. Gorgeous Arabian melodrama.
Liberty.—HENRY MILLER in THE RAINBOW. Domestic romance.
Little.—THE PIGEON. Delightful fantasy.
Maxine Elliott's.—CHARLES HAWTREY in DEAR OLD CHARLIE. French comedy.
Moulin Rouge.—A WINSOME WIDOW. Elaborate variety.
Park.—THE QUAKER GIRL. Charming English musical comedy.
Playhouse.—BOUGHT AND PAID FOR. Strong drama and superlative comedy.
Thirty-ninth Street.—THE BUTTERFLY ON THE WHEEL. Effective drama, well played.
Wallack's.—GEORGE ARLISS in DISRAELI. Interesting historical play.
Winter Garden.—Meritorious variety.

CHICAGO.

Chicago Opera House.—THE GLASS HOUSE. Highly flavored domestic drama.
Cort.—READY MONEY. New comedy success.
Garrick.—A MODERN EVE. Fresh from Berlin, good company, pleasing opera.
Grand Opera House.—OFFICER 666. Good cast in amusing farce.
La Salle.—LOUISIANA LOU. Serviceable plot, pleasing music, good company.
McVicker's.—ADORN OPERA COMPANY. Repertoire of grand opera in English.
Olympic.—THOMAS ROSS in THE ONLY SON. Good play and company.
Powers.—THE MARRIAGE—NOT. Divorce comedy.
Princess.—WITHIN THE LAW. Stirring drama.
Studebaker.—HOLBROOK BLINN in A ROMANCE OF THE UNDERWORLD. Good melodrama.
Whitney.—THE DIVORCE. Good company in problem play.

PHILADELPHIA.

Adelphi.—A WILD GOOSE. Delightful music.
Broad.—THE GOVERNOR'S LADY. New comedy drama.
Chestnut Street Opera House.—JAMES K. HACKETT in THE GRAIN OF DUST. Wall Street drama.
Forrest.—GEORGE M. COHAN in FORTY-FIVE MINUTES FROM BROADWAY. Regulation Cohan show.
Garrick.—ROSE STAHL in MAGGIE PEPPER. Department store comedy.
Lyric.—MAMA'S BABY. New production.

BOSTON.

Boston.—JULIAN ELTINGE in THE FASCINATING WIDOW. Female impersonation.
Colonial.—DONALD BRIAN in THE SIREN. Popular star in fair attraction.
Hollis Street.—FRANCES STARR in THE CASE OF BECKY. Drama of dual personality.
Park.—HATTIE WILLIAMS in THE GIRL FROM MONTMARTRE. Musical hilarity.
Plymouth.—ALIAS JIMMY VALENTINE. Popular melodrama.
Shubert.—HANKY PANKY. Spectacular musical comedy.
Tremont.—ROBERT HILLIARD in THE AVALANCHE. New comedy drama.

WALLACK'S—HAMLET.

Tragedy, by Shakespeare. Revived by Ian MacLaren, on April 23.

King	Frank Woolfe
Hamlet	Ian MacLaren
Polonius	St. Clair Bayfield
Horatio	Alfred Gray
Laertes	Herschel Mayall
Rosencranz	Lewis Broughton
Guildenstern	William Lorenz
Osric	Reginald Dane
Marcellus	George Kelly
Bernardo	William Lorenz
First Player	George Kelly
Second Player	Miss Chase
First Grave Digger	St. Clair Bayfield
Second Grave Digger	Rutherford Herman
Ghost	Mervyn A. Rentaul
Queen	Grace Griswold
Ophelia	Viola Knott
Player Queen	Violet Malcolm Barnett

Another actor has cast his hat into the Shakespearean ring, and it is a piece of headgear worthy of critical attention, because although it is built on a familiar framework, it has several new plumes. Tradition has decreed that Hamlet must be an introspective, philosophical hero, and consequently he has become a sort of monument to soliloquy and inaction. In all recent incarnations Hamlet has worn an old head on his young shoulders, and his demeanor has taken on the temperament of a middle-aged scholar.

For that reason, Ian MacLaren, who is nothing if not original, has really thrown down the gauntlet, because his Hamlet from intention and design is an ardent youth. Purposely he eliminates the even balance and the calm thoughtfulness to which we are accustomed, in order to replace it with fire and spirit. As a result, he creates a more emotionally sympathetic character, who really touches the heart. A stickler for tradition may hesitate to accept this version, but certainly Hamlet was a young man and Mr. MacLaren has not settled upon the interpretation without a logical cause. The only point that admits argument is the reconciliation of such spirit with Hamlet's inactivity. This difficult matter the actor accomplished with absolute success by many little items of varied shading which cannot be set down at length. He gave the impression that Hamlet was burning with desire for revenge, but that the Prince felt at the same time his own inability to cope with the odds against him. His most illuminating example of this occurred at the close of his scene of instruction to the players. After Ophelia's death he appeared more quiet, more self-possessed, as if he were nerving himself up to the task before him. He became the acquiescent instrument of an external power that urged him to strike.

Mr. MacLaren's originality also appeared in various bits of stage business. He made the exchange of rapiers an intention, not an accident. He used only one picture in the scene with the Queen, imagining the other in the air. In reading certain emotional passages he hastened torrentially through the lines, emphasizing only the climactic points and dropping the rest into an almost unintelligible shadow. To his direction also, no doubt, is due Ophelia's final instant of lucidity, when she recognized Laertes and called him by name. Although unwarranted by the text, it was highly effective.

All of this resulted in a very human, appealing and consistent characterization—not merely a study in classic histrionism.

The supporting cast by no means acted up to Mr. MacLaren's standard, although several of them made their points. The effectiveness of the close of the play within the play was due largely to the sincerity and vigor of Frank Woolfe. St. Clair Bayfield's sophistical instructions to Laertes were delivered in telling fashion. Viola Knott got rid of her super-ingenuousness in her mad episodes. Reginald Dane contrived to impersonate the artificial dandy without being repugnant, and William Lorenz gave Bernardo some slight individuality. The others were mostly monotonous or stagey.

Shakespeare is always worth seeing. Even if that were not true, Mr. MacLaren's work deserves a great deal more than the meager attention it commanded on this anniversary of Shakespeare's birth.

CASINO—TWO LITTLE BRIDES.

Musical comedy in two acts, with book and lyrics by Arthur Anderson, James T. Powers, and Harold Atteridge, from the German by Willner and Wilhelm. Music by Gustave Kerker. Produced by the Shuberts, on April 23.

The King of Wurtemburg	Arthur Clough
Count Boris Rimanow	Walter Lawrence
Prince Petroff	George Pauncefort
Vodka	Sherman Wade
General Audrey	Tom Ferris
A Corsican	Louis London
Mons. Deschamps	Oscar Schwartz
Captain of the Guard	Edgar Bryde
High Priest	Frank Williams
Footman	Edward Stanley
The Mayor	Harry Bulkin
The Councilman	Joe Wells
The Waiter	Dave Manser
Honorka	Frances Cameron
Tatjana	Leila Hughes
Vendetta	Flavia Arcaro
Princess Athanasia	Sallie Sallinger
Lucille	Melissa Ten Eyck
Polycarp Ivanovitch	James T. Powers

The anniversary of Shakespeare's birth was observed at the Casino by the production of another musical comedy from the German, but there does not seem to be any connection between the two events. Although Two Little Brides cannot compare with the home-made Havana, in which James T. Powers last appeared at the same theatre, it is not a hopeless vehicle. For one thing, the lyrics stick to the plot, and that is a relief.

Polycarp Ivanovitch, about to be married to a Corsican Vendetta, was found flirting with Honorka, a student in Princess Athanasia's Imperial Institute, while Count Boris Rimanow was similarly entertaining Tatjana. According to seminary rules, the two men must be immediately wedded to the girls. This was accomplished against the bridegrooms' wills, and they were then allowed to desert their spouses. They met again in the second act, when the King of Wurtemburg was paying attentions to the brides, and when Vendetta was pursuing Polycarp for revenge. Through the usual conjugal jealousy, the grooms were finally won by Honorka and Tatjana, and Vendetta found another old flame, Prince Petroff.

Despite the absence of song hits, the music is pretty enough to while away an evening, and it is well sung. James T. Powers, of course, relies as much on his comedy as his vocal polish to please. Walter Lawrence, however, although nearly destitute of comicality, has a clear, strong, melodious voice that he uses well. An even better voice belongs to Arthur Clough, who made his solo with the male chorus one of the most effective numbers on the programme. Frances Cameron is a mezzo-soprano whose confidence and experience stand her in good stead. Leila Hughes, rather uneven, perhaps through nervousness, nevertheless has an excellent tone quality, which made her work more than passably pleasing. Flavia Arcaro indulges in a vigorous grand opera style that may be subdued suitably. Melissa Ten Eyck is so attractive in appearance as to disarm criticism.

James T. Powers is the only real comedian in the cast—or perhaps it appears so because he so far surpasses the rest, who are only foils for him. At any rate, his exuberant good nature has created a big contingent of admirers, many of whom were on hand at the opening performance to applaud his sportiveness. They even called him out for a curtain speech, which he concocted with the same sense of the ludicrous that characterizes his work in the play. Besides devising a considerable amount of new business for his role, he also extracts a bizarre humor from many lines which in less experienced hands would wilt inanely.

Apparently only three interpolations have been deemed necessary: one, the inevitable turkey trot; one, a specialty which Mr. Powers uses as an encore, and the third, an eccentric dance by Ward and Moon, who lately did the same dance at the Winter Garden. On general principles interpolations are as superfluous as frosting on Welsh rabbit, but patrons enjoyed these, and nowadays that sufficiently justifies anything.

The chorus is a creditable organization, well equipped vocally and sartorially. They even recite a speech in unison in the first act. Their costumes were pretty and unobtrusive enough to form a background for the principals who deserved attention. The scenery also stayed in the background, which is the proper place for scenery at any time. As a result, Two Little Brides is light but amusing, and more homogeneous than is the wont of musical comedy.

DAILY CRITICS ON TWO LITTLE BRIDES.

Sun.—The end of this kind of entertainment is imminent.

Press.—The music was pretty and Powers was funny.

World.—Neither better nor worse than a dozen or more of the same general kind.

Tribune.—Nothing very enthusiastic can be said about Two Little Brides.

American.—James T. Powers is funny without vociferous clownery.

ACTORS' SOCIETY BENEFIT.

Under the efficient management of Howard Kyle, the Actors' Society of America gave a programme at the Playhouse on April 26, which deserved a far better patronage than it received. Fred Niblo, the president, besides introducing Joseph R. Grismer, filled in a pause towards the end of the programme with some amusing chatter. Mr. Grismer explained the purpose of the organization and gave some frank advice for the improvement of the society.

The programme included four sketches, all of them interesting. Big Man, a comedy playlet by Frederick Orrin Bartlett, although rather sentimental, was so well done that it had the desired effect and moistened the atmosphere at times. It narrates the test that Mildred Warrenton set for T. Huntington Forbes by sending him an anonymous baby as a claimant for his bounty. As Mr. Forbes was a wealthy young bachelor with a warm heart, he decided to adopt the child, a proceeding that Miss Warrenton so heartily approved that she married him. Mr. Probert and Mrs. Whiffen were entirely delightful, and the baby couldn't have been better. The whole sketch moved easily and clearly. It has been done before in Boston. The cast follows:

T. Huntington Forbes	George Probert
Simonds	Alf Helton
Mildred Warrington	Norma Winslow
Mrs. Warrenton	Mrs. Thomas Whiffen

The Moment, by Byron G. Ongley, has hitherto been done at a Lambs' Gambol. As a whole, its acting was of high level, although the theme is not particularly palatable. The Doctor had philosophically discussed marital infidelity with his Friend, who had just finished a sentence for murder. The Doctor advocated forgiveness, but the Friend assured him that when the moment came he would act differently. And so he did. The Doctor found his Wife entertaining a Man, and her pert nonchalance at discovery so angered him that he killed the woman. Much of the dramatic effectiveness of the plot was due to the splendid work of Florence Reed, although George Nash and Malcolm Williams made their philosophical disputation interesting. T. J. Carrigan gave the correct juvenile touch to his love scene, and Mr. Christie was a credible butler. The cast follows:

The Doctor	George Nash
The Wife	Florence Reed
The Friend	Malcolm Williams
The Man	T. J. Carrigan
The Butler	Mr. Christie

The Phantom Burglar, by William Cary Duncan and Edward Ellis, is a one-role sketch, at least as it was presented. Mr. Ellis, in the title-role, had everything his own way, but his assurance was pleasant to watch. This burglar was in the habit of notifying the police by telephone of the theft he had just committed, in order to win some sort of bet. On his tenth and last exploit his departure was prevented by the attempted suicide of the wife of the doctor who was being robbed. To save her, the gentlemanly burglar stayed until the police arrived. He finally made his escape, disguised as the husband of the resuscitated woman. This is the premiere of the sketch. The cast follows:

Dr. Henry Madison ..... William Boyd
Mrs. Henry Madison ..... Claudia Lucas
Thomas ..... Wilmot Williams
The Phantom Burglar ..... Edward Ellis
Burns ..... Joseph Greene

Wilton Lackaye presented his sketch, Quits, which he is doing in vaudeville. He plays the part of a matinee idol who has been invited to the home of an acquaintance, only to find that the wife of this acquaintance is the woman who deserted him years before as he lay dying. She attempted unsuccessfully to bribe the actor to silence. When the husband, having been told by his wife a story injurious to the actor, the maligned gentleman disclosed the whole lurid past of the lady, and persuaded the husband into a pretense of a quarrel, which should appear to have ended in the death of the husband. The wife fell into the trap, declaring she was glad of her release from matrimony. Thereupon the husband rose abruptly and Mr. Lackaye remarked sardonically, "Permit me to introduce you to your wife." It is a theatrical miniature thriller, with the strings in plain sight, and was evidently written for that final speech. Mr. Lackaye and his supporting company played it much better than it deserved.

Four other delightful entertainers filled in between the sketches. Blanche Ring apologized for her cold, and then sang better than ever two of her numbers from The Wall Street Girl, and the immortal "I've Got Rings on My Fingers." Thomas A. Wise recited "Corinthian Hall," by Eugene Field, and added for encore "I've Got Nothin' to Say," by James Whitcomb Riley. Beatrice Herford sent the audience into gales of laughter by her monologue, "The Only Child." Clifton Crawford, in his own style, sang a touching ballad about a "beaut' in Santa Fé," and told two capital stories.

Both in smooth management and excellent quality, the programme was distinctly above an ordinary level.

NEW AMSTERDAM—MISS HELEN OF TROY.

Musical comedy in two acts, by Edwin M. Lavine, with lyrics and music by Charles Gilpin. Produced by the Mask and Wig Club, on April 26.

Dick Morrison ..... J. B. French
Rosa Floretta ..... B. B. Reath, 2nd
Helen Allan ..... R. G. Morris
Azekah Allan ..... W. I. Scher
Petunia Allan ..... E. H. Rogers
Count de la Paluza ..... J. H. McFadden, Jr.
Davis Greene ..... W. T. Towneley
Mabelle ..... D. A. Hogan
Waiter ..... T. R. Merrill

The University of Pennsylvania has reason to point with pride to the Mask and Wig Club, for a snappier entertainment than Miss Helen of Troy has not been staged in New York by any college association this year. The performance had all the surety and dash of a professional production, besides an exuberant spontaneity that is almost unknown outside of amateur affairs.

The plot did not amount to anything—the usual impediments to the course of true love being cast into the way of Dick Morrison and Helen Allan until it was time for the second curtain. The impediments were Rosa Floretta, an actress, who liked Dick better than the play he was writing for her, and Count de la Paluza, Rosa's divorced husband, who was masquerading as a nobleman to attract Helen. The second act is largely devoted to specialties from the Reno carnival.

To the remarkable ensemble work, indicating the expenditure of a lot of undergraduate leisure under excellent direction, is due the greatest charm of Miss Helen of Troy. Every number had its dance, and the variety of steps and evolutions of which the ballet was capable, was almost staggering—to spectators, but not to participants. Brilliant costumes, well designed and well assembled, added no small amount of effectiveness. One of the prettiest specialties was "The Chop Stick Rag," a striking picture in blue and gold. The entrances of various characters were capitally handled, one of the best being Floretta's "I Love Them All." Then the "Tango Dance" and "The Carnival Glide" were enthusiastically encored. The glee chorus, "The Song of the Pipe," showed what the boys could do in their own particular kind of music.

The cast appears to have been carefully chosen. J. B. French has a pleasing manner, a delightful voice, and an inclination for emotional acting that is quite sincere. W. I. Scher, W. T. Towneley, and T. R. Merrill tended to comedy of various kinds with entire success. J. H. McFadden, Jr., accomplished a sort of dual Franco-American personality as creditably as a professional. And the ladies! R. G. Morris was a vision of loveliness, and has a voice of excellent quality. B. B. Reath, 2d., impersonated the resplendent Rose competently. D. A. Hogan, as the telephone girl, and E. H. Rogers, as the pretentious mamma, stirred the audience to great mirth.

Some of the music was selected from recent Broadway musical comedies, and the rest was contributed by Charles Gilpin, who has turned out some pretty melodies. Among the specialties should be mentioned an imitation of Frank Tinney, which must have delighted the subject of the parody.

A big crowd of alumni and friends welcomed Miss Helen of Troy, both for the matinee and the evening performance, and the success of this undergraduate activity could have been only a gratification to them.

IRVING PLACE—SUENDIGE LIAB.

Folk drama in three acts, by Hans Werner Holzmann. Produced by Gustav Olmar, on April 25.

Glöckhofbäuerin ..... Hanni Grassl
Thomas ..... Berti Schultze
Franz ..... Ferdi Nagl
Zaunhofer ..... Ernst Robert
Marie ..... Zenzi Götzer
Gina ..... Grete Meyer
Veri ..... Hans Burger
Burgi ..... Liesl Knilling
Sylvest ..... Gusti Olmar
Priest ..... Heini Machetti
Stauderer Sepp ..... Hans Bacher
Godinger Hias ..... Peterl Bohmann
Hansinger ..... Tonie Bohmann
Innkeeper ..... Seppi Falk

Augmented by the addition of Grete Meyer, of the Viennese Operetta company, the Oberammergauer Players, presented what attempted to be their most ambitious offering of the current engagement. Holzmann's play of peasant life has an interesting story, but is devoid of any climaxes whatsoever.

Thomas, son of the Gloeckhofbaeuerin, who has had his fling, is persuaded to settle down and marry Marie, the daughter of Zaunhofer. On the eve of his marriage, he finds he really loves Gina, the sister of Marie, but permits the culmination of the parental plans. Gina unyieldingly reciprocates Thomas's feelings, and time reveals her in a delicate condition. Her sweetheart induces her to agree to marry his brother Franz, a dullard, who readily falls in with the arrangement, Thomas still intending to keep the girl for himself. After the birth of her baby, Gina declines to have anything more to do with Thomas, and the latter reluctantly follows the counsel of the philosophical grave-digger Sylvest, and turns to his wife.

This in a few words gives the disagreeable story, upon which the action is based. It depicts two beings whose hearts are torn to shreds by unsuited marriages,

(*Continued on page 11.*)

White, N. Y. Frances Cameron James T. Powers Lelia Hughes

TWO LITTLE BRIDES, AT THE CASINO. THE STAR COMEDIAN AND THE BRIDES

DRESSING FOR THE PICTURES

MARION LEONARD SHOWS HOW IT IS DONE

THE uninitiated are apt to think of pirates, lost explorers, and other wild animals as constituting the personnel of motion picture plays, but a visit to the picture theatre under the chaperonage of a small niece will alter this idea materially. The subjects chosen for the day under consideration were quite wholesome, with conditions normal throughout, and an absence of khaki that calmed fears and dissipated prejudices.

As a result, there came about a proper introduction to Marion Leonard, who is an authority on motion pictures, and for an hour this charming woman conducted an educational campaign where it was much needed. By such a conversation one may learn much of the peculiar requirements of the case, especially when absolute ignorance reigned before. Did you know that red takes black in a photograph? Of course, you didn't. Did you know that lavender takes white? Of course, you didn't, unless you are a photographer.

A knowledge of how a color will look in the picture is part of the necessary equipment of a motion picture actress. Too much white or too much black might spoil the whole effect of a scene, or produce a monotony which would be fatal. The same attention to material is necessary. Some dresses, very beautiful in themselves, appear dead and characterless when photographed; satin is the pet material, as it looks like satin in the picture. Chiffon, too, comes out in its soft clinging folds. Of course, color as we see it is wasted, except for its value in producing light or shade. Lace is usually satisfactory; the camera seems to bring out every detail of the pattern, which makes real lace so desirable for good pictures.

The motion picture actress depends much on her gowns helping her to portray correctly the character in hand. In this, the "silent drama," where the voice cannot lend its aid to influence the audience, the dress must bear the heavy burden of backing up, as it were, the facial expression. An actress is rich, for instance; she cannot tell you, so the task devolves upon her clothes, which must look rich. Fur and feathers, jewels and lace, each speaking a little line of its own, tell you at once that there is money in the family somewhere; if she is supposed to be poor, the idea must be set forth as carefully; a woman carrying a starving baby will not wear a ring or a bracelet, and so on through varying conditions of life and emotions.

This particular actress buys her costumes ready made, finding it easier to imagine effects by seeing the garment complete before her. The dresses she showed were very lovely, and displayed exquisite taste. One little rose chiffon evening gown, with rhinestone trimmings, was an invitation to break the Tenth Commandment. It had been worn only a few times, but was destined for the costume room, where it will hang till needed by the management for some less important character.

Even without a peek into this room, one can imagine from the fate of this dress that there must be there many quite as fetching.

So a little information on a new subject has the ability to change preconceived notions from A to Z. After a real glimpse into the life of motion picture actors, one cannot go on entertaining lurid ideas such as were fostered by the early career of that branch of theatrical art, and are still entertained by those who refuse to investigate.

Posed especially for "The Mirror."

MARION LEONARD, featured in Rex (Marion Leonard) films, is shown wearing a handsome satin gown of soft olive green, trimmed with gold lace, and draped with black net, heavily embroidered with rhinestones.

TAGS.

While waiting for a friend in a store on Fifth Avenue I roamed around, too interested to notice how long I was detained. I saw a beautiful white tafetta parasol, covered entirely with old-fashioned tatting. The effect was exquisite. The design of the lace consisted of a number of tatted rings, joined together, a row of rings allowed to hang below the silk at the edge, forming a lace flounce. Each little ring, or mat, would measure, perhaps, an inch in diameter, and it must have taken dozens of them to cover the parasol, which was quite normal in shape and size.

A large flat leghorn hat was trimmed with tight little bouquets of pink rosebuds and quilled ribbon of the shade known as "Maria Louise" blue. The entire top of the hat was covered with floral gauze in much the same way country people sometimes cover the lunch table with netting. The underside of the brim was faced with blue, held flat by row upon row of shirring. Black velvet ribbon strings were fastened inside the crown and were supposed to hang down the back, tied together in a loose bow, or straight.

A lovely white dress was composed of agaric and marquisette. The skirt was of marquisette, hanging slightly full from a normal waist line, and gathered in at the knees to fit a hem of agaric. The effect was surprisingly handsome. The waist of agaric had a tiny peplum, and was cut out in the neck to show a shallow guimpe of the marquisette. Crystal buttons trimmed the front of the waist, as well as the elbow sleeves.

Satin jackets, some ending at the waist line, some extending below, open in the front, with elbow sleeves all in soft shades of rose and old blue and reseda. These are invariably worn with white dresses, which show somewhere a touch of the same color. This often appears in a bow at the knee, if the skirt has ruffled flounces, but oftener at the waist in the form of a soft crushed girdle, or sash, with flowing ends.

A chiffon scarf of palest pink over white satin, made quite flat and plain, in long stole, with round ends. The edges all around were finished with inch-wide accordean pleated cream lace, headed by a band of miniature chiffon roses. This can be made at home, as the lace and roses can be bought all ready to use—the lace at the ruching counter and the flowers at the trimmings counter.

QUESTIONS ANSWERED.

E. V.—If you will line your cream lace collar and cuffs with vivid red tafetta you will find your dark blue dress greatly brightened by the addition of the color. Another idea, a little more dressy, is to outline both collar and cuff edges with tiny made roses, choosing deep instead of light pink. These come all ready to sew on. In case you use the latter suggestion, the corsage bouquet should match the trimming.

GOSSIP OF THE TOWN

Alma Chester (Mrs. Irving J. White) closed a successful season at Altoona, Pa., with Francis Wilson, portraying the role of Mrs. Brookfield West. She celebrated a birthday yesterday (April 30).

The United Play Company's Northern Lion and Mouse company, under the management of H. E. Rowe and James L. Davis, will close a season of thirty-eight weeks on May 11, at Rockford, Ill. Mr. Rowe and his wife, Hedda Laurent, will at once go to their Summer cottage, "The Rose (Rowes) Bungalow," at Wolf Lake, for a much needed rest. While the majority of companies are complaining about a bad season, this has been an exceptionally good one for this attraction.

The celebrated English model, Hilda Partridge, is meeting with success wherever she is appearing as a headline attraction. She is billed as the "Golden Venus," and her act consists of posings in gold and marble in masterpieces of ancient and modern sculpture. Miss Partridge reproduces faithfully the masters in sculpture. Miss Partridge is also a diver and swimmer, having won many contests in Europe and in this country, and will appear at one of America's largest parks this Summer, heading a diving girl's show.

A special entertainment will be given at St. Chrysostom's Church, Seventh Avenue and Thirty-ninth Street, by Mrs. Eliza B. Harris, of the Woman's Press Club, on May 7. Among those who take part are Mrs. Katharine Carpender Fay, president of the Literary Dramatic Union; Fern Floyd, Joseph Lawrence, Jennie Hale Whyte, Jenny Beasny, and Arnold Norton. A sketch by Irene Ackerman will be produced, together with an attractive musical programme.

Peck's Bad Boy closed its season at Bloomington, Ill.

Gertrude Maitland closed a season of thirty-five weeks with the Metropolis Theatre Stock, this city, on April 20, and will take a rest. She may go to the Coast during the Summer.

Harry Stephens, a member of the Newark Bay Boat Club, who is also one of the principals in Madame Sherry, was tendered a theatre party by members of the club at the Majestic Theatre, Jersey City, on April 24.

THE MATINEE GIRL

THE ROSE MAID brims with the feeling of June. Call it June madness or June gladness, as you will; it is delightful. There is youth in it, and the pure, ingenuous love of youth and gayety and music sweet as the tinkle of a brook. Adrienne Augarde is as sweet and fresh as a rose in a dewey dawn. J. H. Duffy has the awkwardness, with other qualities of youth, but he sings a love song to Miss Augarde that causes every matinee maid to envy her. Al. Shean has the brand of humor described, rather mystifyingly as "dry," but that has a likeness to the mellow stuff in cobwebby old bottles described in the same way. Oh, yes! The Rose Maid is very well worth seeing, and again seeing.

The Players showed new treasures in that place of peace amidst the rending noise of New York. Visitors on ladies' day were pointed by a proud, indicating wave of Francis Wilson's hand, to an old armchair, shabby as to upholstery, its seat guarded from perilous invasion by protecting ropes drawn across the arms. The relic is Edwin Forrest's armchair. In the small library containing Edwin Booth's books, bearing his own illuminating annotations, as "Stuff, father never played it that way," or "The old reading of this line is nonsense," there rests upon a corner of the bookcase, in the most hospitable and favorable light from the windows facing Gramercy Park, a bust of Dion Boucicault, lately presented to the club by the playwright's widow, Louise Thorndike Boucicault. The bust, marvelously like the author of The Shaughraun and London Assurance, they who remember him say, bears the name of his principal plays on the pedestal. It is the work of Hartley.

Ruth Chatterton so impressed a married pair who saw The Rainbow on the opening night of that domestic play that they named in her honor a daughter born last week.

Wilton Lackaye in vaudeville is in every respect Wilton Lackaye, of the legitimate stage. When Quits completed its climax to long and sincere applause, Mr. Lackaye, responding to the calls of "speech," said: "I've had a good deal of advice the last two weeks. I have been told that you 'must hand it to 'em,' and heard all the other proverbs that are thought to apply to vaudeville. But I decided to play as I would to any other audience. The results justify my judgment."

Maude Odell declares that when Little Boy Blue starts on tour next week she will tumble into a seat on the train, push up the car window herself if there's no male window raiser handy, and say what the wandering Indian tribe did when it found the green pas-

MAUDE ODELL

tures and purling streams of Alabama: "Here we rest." Miss Odell has had a strenuous season, for, beside dragging plump Otis Harlan vigorously about the stage eight times a week, she has accepted innumerable social invitations, and a smart coterie knows her as its belle. We may croak about rest, but Miss Odell's tropic type of beauty has lost none of its lustre from a winter's pendulum activity between the stage and society.

"Sometimes," she says, "I'm going to leave both and go into business."

"What business?" asked one of the friends, who will wave a parting hand at the train.

"Dunno," responds Miss Odell, with one of her brilliant Oriental smiles.

So quiet was her passing after a long illness, and her interment at Greenwood, that few know that Mrs. Emily Chamberlin has retired from life's stage. One of the famous beauties of her generation, she was known for half a century as "the beautiful Emily Jordan." Her life story brims with famous names of the stage. She was the sister of Charles Thorne. Her mother was of the theatrical Mestayer family. Marriage allied her to the English stage family, the Jordans. Latterly she was the wife of John Chamberlin, the builder of the Hotel Chamberlin, at the meeting point of the North and South, Old Point Comfort. She is survived by two daughters, Ione Chamberlin, and Olive Harper Thorne, both players. A third daughter, Mabel Jordan, has married and lives alternately in Paris and in India.

James Swinnerton, the cartoonist, and former visiting star of The Great White Way, has invited N. C. Goodwin to be his guest at his home at Colton, Cal., during the Summer months. The comedian of the boards and the other of the crayons contemplate a wagon trip through the cool recesses of the Sierra Nevadas. Mr. Swinnerton expressed to me his declaration of independence of Broadway in the words: "Nobody can enjoy the Great White Way unless he's drunk."

Hamilton Revelle is giving fellow members of the Kismet company pleasant souvenirs of their association in the season's huge success in the form of small portraits in oil of the principals. The work shows much poetic feeling and strong color sense.

"Uncle" Orrin Johnson discounts notes from matinee girls, and press notices are to him as naught. His interests are centered in the tiny, dark-eyed niece, Gertrude Shannon, who sailed for Italy last month, and who has been welcomed by Lombardi, teacher of Caruso and perfecter of the Riccardo Martin method. Lombardi sifted the pretty little Kentuckian from among forty-six applicants for lessons. Folding her in his arms the master exclaimed with Latin enthusiasm: "America has sent to me her best voice."

While Miss Shannon is, like Alice Neilson, of delicate physique, her instructor says her voice overtops it and will surmount that obstacle.

Ada Lewis, pale from reading the horrors of the *Titanic* disaster, vowed: "I'll never step aboard any steamers, except the *Richard R. Peck* and the *Mary Powell*." The *Richard R. Peck* goes to New Haven and the *Mary Powell* to Newburgh, N. Y.

Dorothy Donnelly's habit of the European quest deepens with every year. The Right to Be Happy having closed last week, she continues to assert her right by preparing to journey once again to storied lands.

THE STAGE BIRTHDAY CALENDAR

W. L. ABINGDON

May 1.

MAY VOKES, the inimitable comedienne, who has scored her usual success this season, being Phoebe in The Quaker Girl, at the Park Theatre.

IAN MACLAREN, the English actor, seen here with George Arliss in Disraeli, and who recently played Hamlet at a special matinee at Wallack's Theatre.

JOHN A. BUTLER, who plays comedy parts with happy effect, now a leading light in the cast of The Million.

EMMA JANVIER, whom we see all too seldom nowadays, at present being with Hattie Williams in The Girl from Montmartre.

ANNA MARBLE, who tells us all about the interesting doings at the New York Hippodrome, incidentally writing plays, sketches, and stories the while.

J. HOMER HUNT, generally with Charles Frohman's attractions, but this season with Louis Mann in Elevating a Husband.

MELVILLE ANDERSON, seen on tour this season with the Eastern company of Everywoman.

HARRY LEON WILSON, author of many successful plays, most of which have been written in conjunction with Booth Tarkington.

JAMES O'DONNELL BENNETT, than whom Chicago has no better known play reviewer, for many years upon the staff of the *Record-Herald*.

CONSUELO BAILEY, who plays ingenue roles, late with Baby Mine on tour, but who has not appeared on Broadway for some time.

CHARLES K. HARRIS, the head of the Charles K. Harris music publishing concern, sponsors for many of our popular songs of to-day.

May 2.

CAROLINE MAY BLANEY, who for the past two years has been touring most successfully through the British Isles in King of the Wild West.

W. L. ABINGDON, seen earlier in the season with Ethel Barrymore in The Witness for the Defense, since when he has been a vaudeville headliner.

WILLIAM SAMPSON, the admirable character actor, lately seen with Margaret Anglin in her unfortunate venture, Lydia Gilmore.

J. E. ADAMS, stage-manager for Klaw and Erlanger, and who is now in London with that firm's massive production of Ben-Hur, at Drury Lane Theatre.

MARIE TAYLOR, the original Mrs. Andy Dempsey in Get-Rich-Quick Wallingford, who will be in the same part next season.

JOHN CORBIN, who writes eruditely upon dramatic topics, and who frequently turns his hand to playwriting.

JACK HENDERSON, who is now playing the leading juvenile role in The Pink Lady, with the company at the Globe Theatre, London.

HERBERT MCKENNIS, who for the past four consecutive seasons has appeared in the support of William Hodge in The Man from Home.

ROY ATWELL, happily recalled for some years in Marie Cahill's support, and who was seen in The Only Son the forepart of this season.

VERNON CASTLE, the slender musical comedy comedian, recalled in The Girl Behind the Counter, The Midnight Sons, and The Hen-Pecks.

May 3.

JULIA ARTHUR, whose definite retirement from the stage has been a real loss to American theatregoers.

TEDDY WEBB, the comic opera comedian, seen on tour this season with Louise Gunning in The Balkan Princess.

SALLY COHEN, popular with vaudeville patrons, having appeared in that branch of the profession for some years, along with her husband, John C. Rice.

ERIC MATURIN, capital English actor, recalled in many Broadway plays, and lately seen in London in the opera, The Mousmé.

ELEANOR SHELDON, who has had a most agreeable season of it, playing the role of Rachael Pym in The Quaker Girl, at the Park Theatre.

May 4.

ROSALIE TOLLER, delightful English actress, who made her debut here this season, appearing in Passers-By, at the Criterion Theatre.

GENEVIEVE FINLAY, the comic opera favorite, last hereabouts in The Country Girl, at the Herald Square Theatre, about a year ago.

A. L. ERLANGER, of the producing firm of Klaw and Erlanger, than whom no name is better known in the theatrical world to-day.

MARGARET HUTLEDGE, the famous musical comedy beauty, lately seen in the production of Peggy, at the Casino.

HOLLISTER PRATT, this season in vaudeville, supporting Paul Dickey in the sketch, The Come Back.

May 5.

CHARLES B. HANFORD, the well-known Shakespearean actor, most recently seen here with Olga Nethersole in Mary Magdalene.

KATHRYN OSTERMAN, earlier in the season in Modest Suzanne, and now in vaudeville, in the musical sketch, In a Persian Garden.

EDNA BRUNA, specially recalled in Arnold Daly's support, but who last July married and announced her retirement from the stage.

FRAUNIE FRAUNHOLZ, the popular stock actor, for some time a member of the Orpheum company, at the Chestnut Street Theatre, Philadelphia.

ADELAIDE WILSON, the daughter of Francis Wilson, and whose parents recently announced her engagement to marry and retire from the stage.

KATHRYN OSTERMAN

May 6.

JESSIE MAE HALL, the diminutive actress, the star, and the leading spirit of the Al. Trahern Stock company, most popular on Long Island.

AGNES BARRINGTON, who has this season been playing the role of Fanny Martin in The Concert.

MARIE LOUISE GRIBBEN, who, along with Newbold Robinson, has devoted her talents to the vaudeville stage this season.

GEORGE E. REED, remembered in The Dollar Princess, and this year a member of the Western company presenting The Pink Lady.

May 7.

MILLE JAMES, of Lovers' Lane and The Little Princess fame, and who long ago became Mrs. Edgar Seidenberg and retired from the stage.

CLIFFORD LEIGH, who has had a busy season of it, appearing in The Cave Man, The Scare-Crow, and with Madame Simone in Frou Frou.

HELEN TRACY, seen with Margaret Illington in Kindling, and now to begin her second Summer with the Poli Stock, Hartford, Conn.

HOLLIS E. COOLEY, a name familiar to all actors, and who has for some time been a member of Henry W. Savage's business staff.

KATHLEEN MACDONNELL, who is pleasantly recalled for her charming work with Mrs. Fiske in Mrs. Bumpstead-Leigh.

JOHNSON BRISCOE.

REFLECTIONS

J. M. Barrie is writing a new three-act play for production by Charles Frohman.

Emma Trentini sailed on April 24 to appear at Oscar Hammerstein's London Opera House.

The Rose of Ispahan, a new Oriental pantomime, has been added to the Winter Garden bill.

The Berlin Philharmonic Society will give Summer concerts under municipal direction, best seats being sold for less than eight cents each.

Lillian Russell's motor car ran down Ada Caplin in Eighth Avenue on April 23, but she was uninjured. On the same day Miss Russell caused the arrest of Walter Harder, of Rock Island, Ill., who had written letters demanding money. She turned the letters over to the Post Office Department and Harder was arraigned. He is believed to be of unbalanced mind.

Anna Held reveled in Weber and Fields's Jubilee on April 23 and two days later sailed for Europe on *La Savoie*.

Augustus Thomas's new play, When It Comes Home, tried lately in Chicago, is booked for the Lyceum here in September.

A memorial service for the late Henry B. Harris was held at the Hudson Theatre on April 28.

Andreas Dippel sailed for Europe on April 24 on the *Mauretania*, to visit the opera centers. His Chicago-Philadelphia Opera company reopens in the latter city on Oct. 31.

Lillian Nordica's suit against the Southern Railway for $50,000 damages has been dismissed by Justice Bischoff, in this city, because of her attorney's failure to prosecute. The case had been pending for ten years.

Marie Taylor closed last week with Get-Rich-Quick Wallingford and has gone to her beautiful country place in the Adirondacks for the Summer, resuming with the same company next season. Miss Taylor originated the character parts in Checkers, The Virginian, and The Round-Up.

Will J. Davis, Chicago's prominent theatrical manager, visited South Bend, Ind., on April 16 to see Robert Eberle, who is ill in St. Joseph's Hospital there. Mr. Eberle has been confined to the hospital since March 28, but is slowly improving.

The New City Theatre, Loudonville, O., closed its season on May 1. Ruth and Poff, who have been the managers since Jan. 1, are booking for next season.

William H. Loomis has closed his season with Bright Eyes and is at his home in Bennington, Vt.

S. Goodfriend is business-manager with Cecil B. De Mille's new production, The Marriage—Not.

A new comedy, Putting It Over, by Lee Arthur and Frank Hatch, is to be produced on May 27 at Atlantic City, N. J., with Edwin Holt, Earle Browne, George E. Mack, Harold Vosburg, and Helen Holmes in the cast.

Arthur Bertram has come from England to arrange for Martin Harvey's appearance here next season in Oedipus Rex.

Wilton Lackaye, Henry E. Dixey, Kate Watson, Camille Jewell, Belle Story, Alexander and Scott, and Sumiko appeared at a benefit for the Mission of the Holy Name at Palm Garden on April 25.

After reading more than three hundred plays, Lester Lonergan has selected one by Captain Leslie T. Peacocke, of Los Angeles. It was produced without a title on April 29, for the week, by Mr. Lonergan's New Bedford, Mass., stock company, a prize of $25 being offered for the best name suggested during the week.

Mons. Maurice, late of the cabarets and Over the River, accompanied by Florence Walton, sailed for Europe on April 24 on *La Savoie*.

Emma Calve, Marcella Sembrich, Nellie Melba, Luisa Tetrazzini, Lillian Nordica, Johanna Gadski, Olive Fremstad, Madame Schumann-Heink, and Elena Gerhardt are all booked for American concert tours next season.

A divorce was granted in Philadelphia on April 24 separating Helen Louis Steck Dodge from her husband, Walter Phelps Dodge.

Fred Hilton, late manager of Gus Sun's theatre at Urbana, O., has been transferred to Mansfield, O., and Edward Paul to Mr. Sun's Springfield house.

A. M. Thatcher, an old-time minstrel, is singing for a temperance speaker in Ohio.

Gaby Deslys cabled congratulations to the Winter Garden company on April 24, adding that she hopes to be with them soon again.

Alfred Lee, professionally known as Alfred Latell, who plays the dog at the Hippodrome, and Elsa Voecks, of the chorus at that house, were married in this city on April 20.

Emma Carus has sued W. L. Stevens and Company, brokers, for $6,987, alleging that she bought a hundred shares of Steel stock on Oct. 2 to be held on margin, but that it was sold without her knowledge or consent.

A. Romaine Callender sailed on Friday on the *Cymric* for a four months' tour of Europe. He will continue under the management of Charles Frohman next season.

Manager M. T. Middleton, of the Garden Theatre, Buffalo, delivered a eulogy of the late Henry B. Harris during a performance there on April 22.

Walker Whiteside and company were guests of Oland and Burt at Berkeley Lyceum on April 25 at a special matinee of The Father.

John Barrymore has been engaged by Winthrop Ames to play the title-role in Anatol, at the Little Theatre, next season.

Following the revival of Robin Hood at the New Amsterdam, Reginald de Koven will begin preparations for the production of an operatic version of Shakespeare's Twelfth Night, with a cast of grand opera stars from the Metropolitan and Chicago opera companies.

Lee Parvin has abandoned his projected Spring tour in The Servant in the House through Western Canada owing to inability to secure suitable bookings.

Bought and Paid For will be continued at William A. Brady's Playhouse until July, and possibly longer.

The Hippodrome announces the last three weeks of the spectacle Around the World and the Durbar circus.

Martha Mayo contributed the third essay of the series by members of the Mary Servoss company which the Grand Rapids, Mich., *Herald* is printing. "Only those who are of the Bohemian temperament are ever going to be happy," writes Miss Mayo, "in the drifting, uncertain life the stage offers. It is only the home lover who has the heartaches."

Charles Frohman has secured for New York production a play written by the daughter of the Tichborne claimant.

A. L. Erlanger and P. J. Casey left London on April 24 for Amsterdam.

The betrothal is announced in London of Miss K. G. Sowerby, author of Rutherford and Son, and Captain John Kendall, late of the Royal Artillery and now on the staff of *Punch*.

The attachment for $25,000 secured recently against the Barnum and Bailey Circus by Florence Kennard was vacated on April 23 by Justice Erlanger in this city. The plaintiff lost an arm while riding in the circus, but the defendants disclaimed responsibility.

Louis Mann, in Elevating a Husband, will complete his long stay in New York on Saturday.

Willis Granger is writing a series of articles in which he takes issue with the authors of the "Catholic Encyclopedia" on the position of the church toward the theatre.

Helen (Hilton) Van Hoose, after a pleasant season with the Coburn Players, is visiting relatives in the South.

This is the last week of Oliver Twist at the Empire, and then most of the principals in the revival will be given a long-promised rest.

Manager Tunis F. Dean, of the Academy of Music, Baltimore, advocates the erection of a national monument at Washington in memory of the *Titanic's* heroes, to be called "Women and Children First."

Harry Katz has leased the Cumings Theatre at Fitchburg, Mass., for five years.

Olive Tilford Dargan's play, The Shepherd, was repeated at Clinton Hall on April 28 in aid of the cause of Russian freedom.

Clarence Rogerson will be musical director for the revival of Patience, at the Lyric.

Blossom Seeley has been added to the cast of A Winsome Widow.

The Shuberts contemplate an Australian tour for James T. Powers next season.

Ada Reeve, having concluded her tour of the Orpheum Circuit, will inspect the Panama Canal, sailing Saturday on the *Arcadian* for the Isthmus, and then proceed to London. Martin Beck has arranged for a return engagement next Fall, opening in October.

Manager Horace E. Genge, of the Michigan City, Ind., Orpheum, has taken a new theatre at Racine, Wis., being succeeded by S. W. Salisbury.

By a deed filed with the County Clerk at Riverhead, N. Y., on April 20, Richard Hyde, trustee for Mary, Lillian, and James R. Hyde, transferred to Richard Hyde, of Hyde and Behman, the Star and Gayety theatres in Brooklyn.

The Benedict Amusement Company has rented the new Halsey Theatre, Brooklyn, at $40,000 a year.

Don Philippini and his band will open for the Summer at Riverview Park, Louisville, on May 12, with Suzanne Lehmann as soloist.

Nat C. Goodwin is having many improvements made on his San Jacinto, Cal., ranch, including the laying of 100,000 feet of pipe for irrigation.

Burr McIntosh took part in the San Francisco Press Club's performance on May 18.

The Boston Book Company has published the "Bulletin of Bibliography and Dramatic Index," for the first quarter of this year.

President Taft spent a night in New York on April 24, going to see George Arliss in Disraeli.

Mrs. Henry Ludlam has written a drama about Lady Jane Grey, soon to be presented in Philadelphia.

Frank Finn's presence of mind prevented a serious fire in Gerdes Hotel, Cincinnati, on April 18, when, awakening to find his room aflame, he promptly called the bellboys and extinguished the blaze.

Mrs. Mary Moncure Parker proposes a theatre in Chicago for women only, and none but women employees. Its success seems scarcely an assured thing.

Walter Hubbell played Aquila in A Royal Slave, at Phillips' Lyceum, Brooklyn, April 15-20, assisted by the stock company, headed by Lillian Anderson.

Mikail Mordkin, the Russian dancer, and Grete Wiesenthal, the German ditto, will tour together next season under Shubert management.

Mrs. Thomas Louden has proclaimed that many actresses will participate in the local suffragette parade on May 4. She avers that Lillian Russell, Constance Collier, and Mrs. Otis Skinner are enthusiastic about "the cause," but she doesn't guarantee that they will parade in the promised thirty-nine-cent hats.

Augusta Cottlow gave her only local piano recital of the season at the Belasco on April 21. She was rewarded by an unusual demonstration of admiration after her performance when almost the entire audience adjourned to the stage door to congratulate her.

Lillian Nordica will end her concert tour at Fairmont, W. Va., and sail for Europe on May 14.

Frances and Grace Hoyt gave a successful entertainment of songs, monologues, and tableaux at the Waldorf-Astoria on April 20.

The Republic Theatre will re open in September with David Belasco's production, The Governor's Lady.

The Passion Play will be presented this year at Erl, in the Tyrol, where it is said to have been done since the fifteenth century, and is accredited with more effectiveness than the Oberammergau productions.

Langdon Mitchell, son of the Philadelphia physician and novelist, Dr. S. Weir Mitchell, will make the translation of Arthur Schnitzler's comedy, Anatol, which Winthrop Ames will present at the Little Theatre next season. Mr. Mitchell is best known for Becky Sharp and The New York Idea, both played by Mrs. Fiske.

William Hawtrey will close his season in Dear Old Billy with a three weeks' engagement in Chicago, ending on June 1 and completing a year's continuous run in this farce.

George Barr McCutcheon's Beverly will not close during the Summer, but will play the Canadian Northwest during July and August, continuing on to the Pacific Coast for the regular season.

Lola Haight recaptured a trunk containing gowns, lingerie, shoes, stockings, etc., by aid of a Cleveland court on April 20. She went there to rehearse for The Mayor of Tokyo and the Newell Opera Company advanced $18.50. Then they said that she was too large for the pony ballet and so her trunk was seised to secure the money. But the court ordered the trunk and contents returned.

The Logan, Utah, Opera House and bank were burned on April 17, with loss of $100,000.

Henrietta and Vladishas de Wyganowski were soloists and Frederick Paulding reader at a Delmonico concert on April 25.

Winona Shannon is alternating with Madge Titheradge in the leading feminine role of A Butterfly on the Wheel.

Seats for The Rainbow are now selling to June 15, and the play's run is not to be interrupted by the advent of Summer.

The Elliott Savanos, a saxaphone band, sailed from Liverpool last week on the *Olympic*. They will tour the Orpheum Circuit.

The Governor's Lady, David Belasco's fourth and last production of the season, will have its first performance this (Wednesday) evening at the Broad Street Theatre, Philadelphia. The author of the play, Alice Bradley, is a new playwright. The cast will show Emmett Corrigan, William H. Tooker, Milton Sills, Robert McWade, Jr., Bert Hyde, John A. Dewey, Will H. Nicholson, Albert Lane, Harry B. Wilson, Jack Smith, Franklin Handy, John N. Wheeler, James Singer, John North, Edward Horton, George H. Shelton, Robert J. Lance, John H. McKenna, Harrison Fowler, Emma Dunn, Gladys Hanson, Teresa Maxwell-Conover, Jane Briggs, Eloise Murry, and Judith Snaith.

David Belasco's production of William C. De Mille's play, The Woman, closed its season at the Republic on April 20, after two hundred and fifty-four performances. The original cast will reopen here next season for a brief engagement and then go on tour.

Louis Mann had a birthday on April 20, when his company in Elevating a Husband gave him many presents and he entertained them at supper after the play.

A public meeting of the National Federation of Theatre Clubs will be held at Wallack's on May 5. There are to be addresses by Wilton Lackaye, Augustus Thomas, Daniel Frohman, Hon. James W. Osborne, Otis Skinner, Nat C. Goodwin, Walker Whiteside, Edith Wynne Matthison, Thomas A. Wise and others.

A professorship of copyright is to be established at the University of Leipsic, with Professor Planitz in the chair.

The run of the Weber and Fields Jubilee at the Broadway has been extended until May 11.

IRVING PLACE—SUENDIGE LIAB

(*Continued from page 2.*)

and bitter words and scalding tears play an important part in picturing this unhappy condition.

Bertl Schultes played the peasant with the grand passion, and splendidly did he portray the many emotions with which his soul was tortured. Although absolutely selfish, the character is in part redeemed by his desire to save the girl's good name. Grete Meyer, able actress that she is, was unable to create more than a passing sympathy for the misguided girl. Tears were her principal lines, which she rendered copiously. Fredl Nagl most ably assisted in the role of the stupid brother, while Tonie Bohmann was seen to excellent advantage as the half-witted Hans. Laughs were contributed by the performances of Hans Burger and Heini Machetti. Gustl Olmar gave his customary smooth and finished characterization.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—The stock company offered an adequate performance of The Spendthrift, Theodore Friebus and Priscilla Knowles, as usual, bearing off the honors. Everybody else in the cast, including Kate Blancke, Angela McCauli, Marie Curtis, James J. Ryan, Robert Vaughan, Julian Noa, and Alfred Smith, were much applauded. The Squaw Man, this week.

DALY'S.—Lewis Waller will continue all this week in Monsieur Beaucaire, having deferred the production of The Exploror from May 4 to May 7.

LYRIC.—Jules Layolle's French Grand Opera company from New Orleans appeared last week in an operatic repertoire, opening in Il Trovatore on Monday. On Tuesday, Faust; Wednesday matinee, Mignon; Wednesday night, La Favorita; Thursday, Thais; Friday night, Manon; Saturday matinee, Carmen, and Saturday night, Lucia. The house is closed this week. Patience, next Monday.

METROPOLIS.—The Love Route was excellently presented by Cecil Spooner and her stock company, Miss Spooner being particularly happy as Allene Houston. Frederic Clayton, Phillip Leigh, Howard Lang, Hal Clarendon, and all the rest gave creditable performances. This week, The Girl from Rector's.

PROSPECT.—The Third Degree was capably acted by the stock company. Harmon MacGregor made a decided hit as the junior Howard Jeffries and Irene Timmons was most effective as his wife. Other excellent work was done by Paul McAllister, Laurence Dunbar, Cecil Owen, Bernard Craney, Howard Sidney, Edwin B. Bailey, Alec Frank, Elbert Benson, Margaret Lee, and Sue Fisher. This week, Camille.

PEOPLE'S.—The Corse Payton stock company gave last week a remarkably good performance of J Hartley Manners's capital play, The House Next Door, which appealed especially to the neighboring Ghetto. Lee Sterrett gave a fine impersonation of Sir John Cotswold, originated by J. E. Dodson, and Mrs. C. Wade Daniels was notable as Lady Cotswold. The entire company, all most happily cast, included Minna Phillips, Ethel Milton, Grace Fox, Claude Payton, Frank Armstrong, Harry McKee, Joseph Girard, Arthur Jarrett, George Storrs Fisher, and Frank Hale. The play was very well mounted. This week, Paid in Full.

HARRIET LABADIE'S RECITAL.

Before the Century Theatre Club, Harriet Labadie gave a most delightful reading of Percy MacKaye's play, To-Morrow, at the Astor Hotel, on April 26. Madame Labadie captivated her audience and read the play so beautifully that one, with eyes shut, might easily have imagined all of the characters to have been upon the platform. Her reading of the lines was superb, and the facility with which she altered her voice was nothing short of remarkable. One could have wished to have heard her read something worthier than this particularly unpleasant play which advocates the adaptation to the humon species of the processes that Luther Burbank has proven successful in floriculture. Her reading was magnificent always, but the material was not worth the reading.

Before the play was read Mrs. George Little Fowler, chairman of the club, gave a most charming little talk, summarizing the history of the drama from the Garden of Eden to present times.

MEMORIAL TO HENRY B. HARRIS.

The Hudson Theatre was filled to its capacity on the evening of April 28, when memorial services were held for the late Henry B. Harris, who lost his life on the *Titanic*. After the opening prayer by Reverend Doctor Rudolph Grossman, the Masonic service was observed by Reverend Doctor Joseph Silverman, Charles G. F. Wahle, George J. Kraus, John Lloyd Thomas, and Thomas A. Lewis. Each club or association in which Mr. Harris was interested, sent its representative to deliver a tribute: Charles Burnham for the Theatre Managers' Association, John W. Rumsey for the Friars, Richard A. Purdy for the Green Room Club, Daniel Frohman for the Actors' Fund, N. Taylor Philips for the Hebrew Infant Asylum, and Augustus Thomas for the Lambs. A male quartette sang several hymns, and led the assemblage at the conclusion of the service, in singing "Nearer, My God, to Thee."

PAYTON'S PHILADELPHIA OPENING.

The Corse Payton Stock company opened their Philadelphia season April 22-27 at the Empire Theatre with a clever production of The Lion and the Mouse. Robert Wayne, the leading man, has an excellent stage presence, and is sure to win a host of friends. Frances McHenry gave an effective presentation of the mouse, and the rest of the cast were highly commendable.

THE NIKISCH FAREWELL.

Arthur Nikisch goes back to London with the sound of an almost unprecedented ovation ringing in his ears. An audience that filled Carnegie Hall to overflowing on the afternoon of April 29 listened with rapt attention to the four numbers comprising the farewell programme of the London Symphony Orchestra, and then expressed appreciation by prolonged and enthusiastic applause. Herr Nikisch is equally master of the melting melodies of the "Oberon Overture," the grandiose surge closing Tschaikowsky's "Symphony in E Minor, Number Five," the spectacular brilliance of "Don Juan," and the gypsy fire of the "First Hungarian Rhapsodie." If one trait more than another characterizes his conducting, it is his cumulative, climatic method exercised over a remarkably plastic and unified body of musicians. This concert was the finale of a tremendously successful tour in this country.

VIOLET ROMER.

Miss Romer's programme on May 2 will include interpretations of Bohm's "Sarabande," Bizet's "Minuet," German's "Shepherd's Dance," Tschaikowsky's "Ardante Cantabile," Saint-Saens's "Danse Macabre," McCoy's "Dance of the Young Hamadryad" and "The Psyche Myth," a group of compositions, by Tschaikowsky, Grieg, Elgar, and Nurada. "The Dance of the Young Hamadryad" is a novelty here, and is presented by permission of the Bohemian Club of San Francisco, for which organization it was composed by William J. McCoy. Nahan Franko and his orchestra will accompany Miss Romer's dances, and will play several orchestral numbers.

PLANS HOME FOR AMATEURS.

A theatre for amateurs is planned in Philadelphia, Pa. The performances of the Plays and Players' Club have been so uniformly successful that Henry La Barre Jayne, the president, announced that he is looking for a building suitable for amateur productions and to maintain a school of dramatic art for the children of people of means.

MRS. FISKE TO REST ABROAD.

Mrs. Fiske will sail on May 18 to visit her cousin, Mrs. Clara V. Shepherd, in Paris. Subsequently she will enjoy a vacation in the South of France, returning to this country early in August. For more than a few years Mrs. Fiske has played until midsummer so that this will be her first lengthy rest in a long while.

GOSSIP.

The New Brighton Theatre at the terminal of Ocean Boulevard, Brighton Beach, will inaugurate its fourth season of vaudeville on May 13, under management of David Robinson.

The Harry Davis Stock company will present at the Duquesne, Pittsburgh, Pa., on May 13, a new play by Jackson D. Haag, dramatic critic of the Pittsburgh *Post*, entitled Bachelors and Benedicts.

Bennett's Dramatic Exchange, of Chicago, has issued a long list of actors who have obtained positions recently through the agency.

Frank Robbins's Circus opened at Jersey City on April 24, and moved to different sections of the city up to and including April 27. There is a big bill this season, with all good acts and a fine menagerie.

The National Association of Theatrical Producing Managers and the National Alliance for the Protection of Stage Children passed resolutions last week expressing their profound sorrow in the death of Henry B. Harris, lost at sea on the *Titanic*, who had been a most earnest worker in both organizations

Laurence Eyre read The Shakespeare Play, written by himself and Hubert Osborne, at Frederick H. Sheldon's private theatre in Philadelphia, on April 26.

The Quaker Girl, with Clifton Crawford, Ina Claire, and the rest, is scheduled to open at the Illinois Theatre, Chicago, on May 20.

John F. Robinson, the veteran circus man, has filed a petition in bankruptcy, in Cincinnati, assigning all claims to Milton Sayles. It had been announced that his show would not go out this year because of the impending election, but would resume next Spring. Now Mr. Robinson says he will retire.

VARIETY HOUSES.

ALHAMBRA.—Ned Warburn and company, Olga Petrova, Cressy and Dayne, Jack Wilson Trio, Marshall Montgomery, Fred Dupree, Redford and Winchester, Work and Ower.

BRONX.—Some Revue, Ryan-Richfield company, Gould and Ashlyn, White and Perry, Adonis and Dog.

COLONIAL.—Zelda Sears and company, Edward Abeles and company, Fannie Brice, Florentine Singers, Bert Fitzgibbons, Sig Hassen Ben Ali, Les Fraed-Nad, the Kemps, Stickney's Circus.

FIFTH AVENUE.—Eva Tanguay, Mrs. Gene Hughes and company, the Berrens, Henry Clive, Willette Whitaker, Marseilles.

HAMMERSTEIN'S.—Irving Berlin, Herzog's Horses, Wish Wynne, Murphy and Nichols, Laddie Cliff, David Hirsing and company, Frank Stafford and company, Norton and Lee, Maud Tiffany, Lowe and Edwards.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards, and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or re-forwarded only on written instructions. Mail to advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Aimee, Blanche, Virginia Ackerman, Amy Anderson, Byron, Helen, Alma Bradley, Mae Beban, Anna G. Brown, Vira Barker, Helen C. Beck, Laurett Browne, Betsy Bacon, Pauline Bradshaw, Mabel Brownell, Henrietta Brown, Emma Bunting, Beth Bell, Carter, Fannie L., Dorothy Cleveland, Gwendoline Coate, Louise R. Castle, Moira Creegan, Kalem Carter, Alice Creighton, Mrs. Chas. G. Craig, Cecyl Cummings, Margaret Cushing, Genevieve Cliffe.

Dempsey, Anna, May De Sousa, Marie Dantes, E. Davenport, Mrs. M. Donegan.

Eagham, Olive, Elsie Esmond, Mrs. Chas. Evans.

Finley, Marion, Onida Foster, Minnie Fuller, Eleanor Falke, B. Foster.

Gale, Franklyn, Belle Gaffney, Stella Gibson, Margaret Gordon, Anna Guernsey, Mrs. Chas. J. Garry, E. Gale, Elsie Goodwin.

Harris, Donna, Beatrice Harris, Harriet Horton, Grace Hunter, Marie Hayues, Helen A. Hall, Claire Hope, Amanda Hendricks, Muriel Hope, Blanche Holt, Nettie Huntington, Margaret Hoban.

Kerwin, J.

Lenox, Edith, Edith Lamond.

Meredith, Miriam, Nora May, Mrs. Chas. McCarthy, Bessie A. MacAdam, Harriet Machown, Catherine MacEldon.

Nelson, Jeanette, Florence Nelson, Mae J. Nash, Blanche Nesbitt.

Ormonde, Lillian, P. G. Olney.

Personi, Camille, Madge Price, Marie Parker, Rose Plumer, Georgia A. Pane, Nella Palmer, Charlotte Paula, Bessie Price.

Reynolds, Mrs. Hugh, Frankie Rice, Marguerite Rand, Isabelle Reber, Addie Reeves, Ethel Ricketts, Isabel M. Richards.

Stanton, Dorothy, Margaret Sayres, Pauline Seymour, Millie Stevens, Marie Sabbott, Mrs. Chas. Sears.

Taylore, Mary K., Lovell A. Taylor, Jessie L. Tidd.

Vandeveer, Ethel, Amy Veneer, Louise Vale, Grace Van Arsdor, Clara Valon.

Walsh, Virginia, Grace Williams, J. Wilson, Bayonne Whipple.

MEN.

Allen, Geo., Ainsworth Arnold, J. Allentown, Arthur H. Ashley, Walter Arthur, Ernest Anderson, Wayne Arey.

Barrett, Malcolm, Caldwell Barnes, Ernest Botter, Jack Barry, Ernest Band, Martin Beickert, Jack Bryce, Albert Bowen, Walter Bradford, R. W. Bates, W. W. Blair, Jack Blumhall, Rexford Burnett, Bert Burns, Ralph Brett, Edward Blake, Carroll Cappell, Albert A. Crosslins, Herbert Charles, Gilbert Clayton, F. Callaghan, Joseph Canton, Nevin Clark, Burt Cartwright, Jas. E. Corrigan.

Dexter, Elliott, Oscar Dowen.

Ely, Gilbert, Mark J. Ellaston, Lawrence Eyre.

Fischer, Jack, James J. Flynn, Harry H. Foreman, George Fields, John Fox, Edwin Forsythe.

Guernsey, Frank, Jos. Galton, Richard Garrick, Jos. S. Gillow, Ben Grinnell, Clarence H. Geldart, Randolph H. Gray.

Hall, Harry B., Walter Halbach, Wm. A. Howell, Jerry Hart, Jack Harford, Arthur S. Hull, Reid Hall, Ira Hards, H. E. Humphrey, Gordon Hamilton, G. B. Hare.

Ingram, Chas. D., John Ince.

Jefferson, Joseph, Daniel Jarrett, Fred James, John Jasper, Trully James.

Kelly, C. J., Geo. Kimbel, J. A. Kline, Otto Kruger, Paul Kahno, Chas. Kyle.

Lappin, Henry A., R. S. Lyle, Wilfred Lucas, L. Lissner, Nelson Linzard, Wm. Lee, Eddie Lenard, Geo. Lytlag, David Landau, Leander Lewis, Walter P. Lewis, Harry E. Lee.

Middleton, M. T., F. B. Mangit, C. B. Montgomery, Harold P. Matthews, Luke Martin, C. C. Miller, Joseph Murphy, Howard E. Morgan, Phil B. Maher, James Morton, John Meehan, Willard Mack, Paul Machette, Geo. MacFarlane, J. B. McDonald, H. H. McClain.

Neill, James, John Needham, Howard Nusent.

O'Neil, James, Wm. O'Day.

Powell, Halton, Frank Pfeffer, M. M. Pitts, Sydney Price, Jos. D. Plante, Chas. G. Perlig.

Rock, Wm., Benj. A. Reynolds, Ed. Le Roy Rice, J. B. Roth, Stuart Robson, Edward A. Ratsch.

Smith, John, Walter Scammon, A. G. Smith.

Todd, H. A., Franklin Thompson, G. B. Towler, J. C. Tremayne.

Vincent, James, Mr. Van Sheldon, Tom S. Van, John B. Vaughan.

Wallace, Vernon, J. Wallace, Joseph W. Walsh, Raymond Whitaker, Joseph H. Williams, Eugene Weber, Lee Karl L. Way, Franklin Whitman.

Young, Walter, Frank Young.

REGISTERED LETTERS.

Nelle Blanchard, Edna Britton, Florence May, Mr. George Tallmar.

CURRENT AMUSEMENTS.

Week ending May 4.

ACADEMY OF MUSIC—Stock co. in The Squaw Man—322 times, plus 12 times.

ALHAMBRA—Vaudeville.

ASTOR—The Greyhound—10th week—69 to 76 times.

BELLACO—David Warfield in The Return of Peter Grimm—26th week—229 to 236 times.

BERKELEY—The Father—4th week—25 to 32 times.

BROADWAY—Weber and Fields in Hokey Pokey and Bunty Pulls and Strings—15th week—95 to 102 times.

CASINO—James T. Powers in Two Little Brides—3d week—6 to 15 times.

CENTURY—The Garden of Allah—38th week—225 to 232 times.

COLONIAL—Vaudeville.

COLUMBIA—Winning Widow Burlesquers.

COMEDY—Bunty Pulls the Strings—30th week—366 to 374 times.

CRITERION—Louis Mann in Elevating a Husband—69 times, plus 57 to 64 times.

DALY'S—Lewis Waller in Monsieur Beaucaire—8th week—67 to 74 times.

EMPIRE—Oliver Twist—32 times, plus 41 to 48 times.

FULTON—Closed April 20.

GAIETY—Officer 666—14th week—107 to 114 times.

GARRICK—Closed March 23.

GEORGE M. COHAN'S—Blanche Ring in The Wall Street Girl—3d week—17 to 23 times.

GLOBE—The Rose Maid—3d week—9 to 16 times.

GRAND OPERA HOUSE—Christie MacDonald in The Sorina Maid—227 times, plus 8 times.

HARRIS—The Talker—17th week—129 to 136 times.

HIPPODROME—Around the World—35th week.

HUDSON—Walker Whiteside in The Typhoon—48 times, plus 3d week—2 to 16 times.

HURTIG AND SEAMON'S—Passing Parade Burlesquers.

IRVING PLACE—Ober-Ammergauer Players in Der Dorfoferrer 4 times; Wunderdoktor—3d and 4th time; Suendige Liab—3d time; Meineidbauer—3 times.

KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.

KNICKERBOCKER—Otis Skinner in Kismet—19th week—148 to 155 times.

LIBERTY—Henry Miller in The Rainbow—8th week—53 to 60 times.

LITTLE—The Pigeon—9th week—51 to 58 times.

LYRIC—Closed April 27.

MANHATTAN OPERA HOUSE—Let George Do It—6 times, plus 6 times.

MAXINE ELLIOTT'S—Charles Hawtrey in Dear Old Charlie—3d week—17 to 24 times.

METROPOLIS—Cecil Spooner Stock co. in The Girl from Rector's—10 times.

MINER'S BOWERY—Cherry Blossom Burlesquers.

MINER'S BRONX—Watson's Burlesquers.

MINER'S EIGHTH AVENUE—The Follies of the Day.

MURRAY HILL—Girls from Hanoverland Burlesquers.

NEW AMSTERDAM—Closed April 20.

OLYMPIC—Howe's Lovemakers Burlesquers.

PARK—The Quaker Girl—29th week—323 to 330 times.

PEOPLE'S—Corse Payton Stock in Paid in Full—401 times, plus 12 times.

PLAYHOUSE—Bought and Paid For—32d week—372 to 380 times.

PROSPECT—Stock co. in Camille—10 times.

REPUBLIC—Closed April 20.

THIRTY-NINTH STREET—A Butterfly on the Wheel—17th week—129 to 136 times.

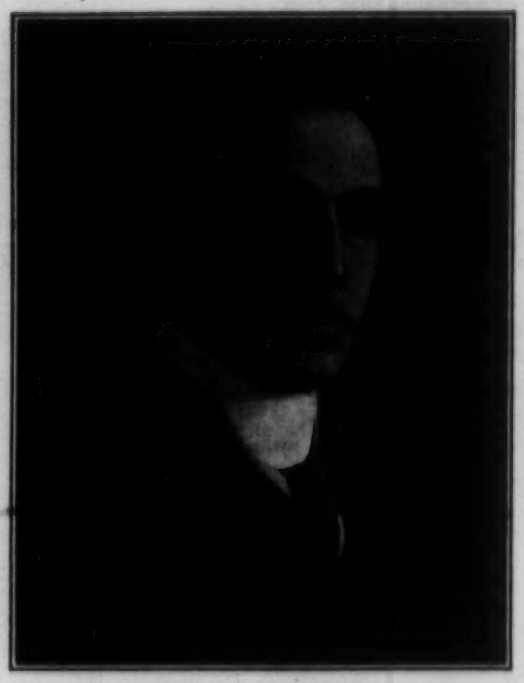
VICTORIA—Vaudeville.

WALLACK'S—George Arliss in Disraeli—33d week—264 to 271 times.

WEST END—Little Boy Blue—174 times, plus 8 times.

WINTER GARDEN—Whirl of Society—9th week.

ZIEGFELD MOULIN ROUGE—A Winsome Widow—4th week—21 to 28 times.



FRANK REICHER

PERSONAL

REICHER.—The American stage can boast of no more artistically ambitious actor than Frank Reicher, and consequently his performances are invariably delightful to watch. He has been fortunate enough to have played with some of our most admired stars in serious dramas which were the best sort of training for a man of his talents. In 1899 he was in the original cast of Becky Sharp, with Mrs. Fiske. In 1901 he began an engagement in When Knighthood Was in Flower, with Julia Marlowe, and subsequently played with her in Queen Flammetta, The Cavalier, and Ingomar. In 1903 he was in the cast of The Little Princess, a dramatisation of the well-known story by Frances Hodgson Burnett. From 1907 to 1909 he played in a long and brilliant repertoire, supporting Sothern and Marlowe. After an excursion into vaudeville he returned to the legitimate stage in Children of Destiny. Last year his work in the title-role of The Scarecrow was accorded the hightest praise by critics, and this season he repeated that pleasing feat by his impersonation of the vagabond Ferrand in The Pigeon, at the Little Theatre. Although of German birth, he has elected to find fame in America, and his search is likely to prove successful in the near future. Already he is in great demand, both by managers and public.

TYNAN.—Brandon Tynan, who contributes to this issue of THE MIRROR a discussion of "The Unrest in Drama," is both an actor and a playwright. His first play, in which he portrayed the title-role, was Robert Emmett, a historical romance of the stirring times of that Irish patriot. This was produced in New York at the Fourteenth Street Theatre on Aug. 18, 1902. Other notable dramas in which Mr. Tynan has appeared, and which show the tendency of his talents, are The Passion Flower, also from his own pen; The Comet, by Owen Johnson, and Little Eyolf, by Ibsen. In all of these he played with Alla Nazimova. Another remarkable cast with which Mr. Tynan is associated is the revival of The Lady of Lyons, with Kyrle Bellew, Mary Mannering, Edwin Arden, and W. H. Thompson. Although a comparatively young actor, Mr. Tynan has made an enviable record.

WEHLEN.—Emmy Wehlen has been more successful in bidding for the favor of American audiences than have some of our visitors from Europe. She comes from Vienna, the home of the Merry Widow waltz, Viennese coffee, and other delicacies. Perhaps for this reason her rendering of "Reuben, Reuben, I've Been Thinkin'," in The Moulin Rouge, has a tang that makes that ancient ditty sound like the latest thing from Paris. Miss Wehlen's first appearance in this country was under the Liebler management last season in Marriage a la Carte, at the Casino. Her staccato accent and her equally staccato vivacity are her most individual traits.

DEATH OF BRAM STOKER.

Abraham (Bram) Stoker, long time business-manager of the London Lyceum and chief assistant to the late Sir Henry Irving there and on his American tours, died in London on April 21, aged fifty-four years. He was born in Dublin, was graduated from Trinity College there, where he was athletic champion, and was called to the English bar. Then he became dramatic, art, and literary critic for London and Irish papers, joining Mr. Irving in 1878. He was author of many novels, more or less sensational, and his "Personal Reminiscences of Henry Irving," published in 1906, ranks as perhaps the most comprehensive summary of the career of the great actor-manager.

After Sir Henry's death, Mr. Stoker joined the staff of the London *Daily Telegraph* and later managed the tour of David Bispham in The Vicar of Wakefield. He married Florence Anne Lemon Balcombe, who survives with a son, and he was a medallist of the Royal Humane Society.

A FITTING SHAKESPEARE OBSERVANCE.

In the municipal theatre at Northampton, Mass., a dignified observance of Shakespeare's birthday took place, April 23, beginnning at 3.30 P.M. The theatre was crowded and many were turned away. The programme was arranged by Mary A. Jordan, of the English department at Smith College. The academy trustees, including President Burton, of Smith, and W. H. Felker, Mayor of the city, were among members of Executive Committees. Representatives from the schools, colleges, school alumnæ, the various other educational institutions of the city, the city government, civic, military, historical, literary, and benevolent organisations were given reserved seats. Dean Tyler, of Smith College, presided. Young women from the college furnished appropriate Shakespearean music. The programme further included a review of tributes to Shakespeare by Englishmen of letters, by Prof. John T. Genung, of Amherst College; reading from Hamlet, by Elsie Kearns, Smith, '07, a member of the former New Theatre Company; a talk on Stratford, by E. J. Canning, superintendent of the grounds at Smith College and a native of Stratford-on-Avon, and a delightful reading of the court scene from The Merchant of Venice, by Mrs. Richard Mansfield, formerly known as Beatrice Cameron. Mrs. Mansfield and Miss Kearns were guests at the college while in Northampton, and many were given opportunity to meet them at an informal reception in Miss Jordan's room at the library.

MRS. SPOONER ILL.

Mary Gibbs Spooner, having undergone two serious operations for blood poisoning, is convalescent at her home in Brooklyn, where her friends make her room a floral bower. Dr. C. R. Love states that, unless complications develop, her gradual recovery is assured.

RICHARD ALLEN.

Richard Allen, the athletically built young player pictured on this page, has had a varied experience in support of prominent stars, in notable productions and in stock. In his second season on the stage he had the advantage of playing with James A. Herne. He was with Grace George in Abigail, and was leading man on tour with James O'Neill, for whose Lyric Theatre revival of Monte Cristo he was engaged to play Nortier. He was seen in the successful London and Australian productions of Mrs. Wiggs of the Cabbage Patch and later went around the globe. In The College Widow, Via Wireless, Meyer and Son, Winchester, When We Were Twenty-one, In Old Kentucky, and Human Hearts, his performances were much commended, as was his work in support of Robert Downing and in the stock companies of the Bowdoin Square Theatre, Boston; Auditorium, Kansas City; Peak's Island, Portland, Me.; Fawcett's, Baltimore; Malcolm Williams, Providence, and American, Chicago. At Erie, Pa., he headed a stock organisation that, in ten weeks, converted that city from a notably bad place for stock to one of the best fields for such an enterprise.

CLOSING DATES.

Winter attractions are now announcing their closing dates. Last Saturday saw the end of the tours of Forbes Robertson and his wife, Gertrude Elliott, and of the company playing Get-Rich-Quick Wallingford. Next Saturday, May 4, finishes the runs of David Warfield, Louis Mann, and the Little Theatre, in New York, and of Rose Melville in Cleveland, O. Weber and Fields' Jubilee ends on May 11. On May 19, George Sidney gives his final performance at Norfolk, Va. On June 1, Katherine Grey ends her engagement in Above the Law. On July 13, Margaret Illington closes in Kindling, at Spokane, Wash.

THE LAMBS' ANNUAL GAMBOL.

The all-star gambol of the Lambs Club will open at the Manhattan Opera House May 27, and visit eight other cities in the ensuing four days, playing two a day. The programme is in preparation. The executive officers of the gambol include A. L. Erlanger, general business director; William Harris, general business-manager; Augustus Thomas, general amusement director; David Belasco, general stage director; Victor Herbert, general musical director; Joseph R. Grismer, general organiser; Charles Frohman, Percy G. Williams, A. W. Dingwall, George H. Nicolai, Frederic Thompson, Joseph M. Weber, Joseph Brooks, Benjamin F. Roeder, Frank McKee, Marc Klaw, Lew Fields, Samuel H. Harris, William Elliott, and Frederick C. Whitney.

HONORING SHAKESPEARE.

On Shakespeare's birthday, April 23, the Shakespeare Club of New York and the Mary Arden Shakespeare Club commemorated by placing a rose wreath on the statue of the bard in Central Park. Wilton Lackaye, George Vivian, Myra Martin, and Mrs. James Madison Bass made speeches.

FAVERSHAM TO PLAY BRUTUS.

William Faversham will revive Julius Cæsar at the opening of the new Cort Theatre, in this city, in September, appearing himself as Brutus. Others in the cast will be Tyrone Power, Frank Keenan, Fuller Mellish, Arthur Elliott, Burton Churchill, Julie Opp, and Suzanne Sheldon.

BILLIE BURKE IN PINERO PLAY.

Charles Frohman has arranged in London that Billie Burke shall be seen here in September in the title-role of Sir Arthur W. Pinero's latest London success, The "Mind-the-Paint" Girl. Sir Arthur will come to New York to direct rehearsals, but Miss Burke will see him in London before then.

LEDERER IS INDEPENDENT.

George W. Lederer has withdrawn from the firm of Frasee and Lederer, retaining an interest in the production of Madame Sherry. Next week he will produce in Philadelphia a new musical comedy, Mama's Baby Boy, and next season he will introduce Lina Abarbanell as a star.

HERBERT AYLING.

Herbert Ayling, pictured on this page in his character in Monsieur Beaucaire, comes of an old and distinguished theatrical family. He came to this city in the famous stock company at the old Union Square Theatre under Shook and Collier, making his local debut as Du Mailly in The Two Orphans.

Later he joined A. M. Palmer's company at the Madison Square Theatre, and he has been an associate player with Charles Fechter, Nat C. Goodwin, John Drew, William Gillette, Robson and Crane, E. H. Sothern, Fanny Davenport, Mrs. John Drew, Ada Cavendish, Mrs. Langtry, and Adelaide Neilson. Mr. Ayling prides himself quite pardonably upon the fact that never in his life has he missed a performance or broken a contract. He is a member of the Lambs' Club.

Otto Sarony.

HERBERT AYLING

DOROTHY GIBSON FROM THE TITANIC

An Account of the Shipwreck According to an Actress Who Went Through It.

Dorothy Gibson, the Eclair Motion Picture actress, does not look a bit like a Robinson Crusoe, for her startling experiences on the *Titanic* have left few traces. She is pretty and cheerful beyond the average lot, and her picked up wardrobe needed no apology.

"These are not my clothes at all," she said with a smile. "I was fortunate enough to have a chum just my size, who fitted me out as soon as I landed in New York. A white silk evening dress will do to escape in from a sinking liner, but it would look rather queer on the street in the afternoon.

"But that is the wrong end of the story. Suppose we begin at the beginning.

"Four of us had been breaking the rules of the boat by playing bridge on Sunday evening. After the steward had told us that he must put out the lights, we begged to finish the rubber and have some Poland water. These ceremonies over, I walked down to my room, at just 11.40. No sooner had I stepped into my apartment than there suddenly came this long drawn, sickening scrunch. To find out what it might mean, I went back to the A deck.

"It was a night to dream of, clear as crystal, and brilliant with stars. Ice was scattered over the deck, and there alongside was a huge, shadowy mass. One of the officers explained that we had collided with an iceberg, and that it would probably cause a slight delay. The passengers, far from realising their danger, were laughing and joking about the novel adventure.

"As I started to walk across the boat, I noticed how lopsided the deck was. Somewhat uneasy, I went back to get my mother, and at the same time picked up my sweater and coat.

"The steward—the same one who had broken up our card game—assured us as he passed in the corridor that the *Titanic* simply couldn't be sunk. Just then I saw one of the designers of the ship coming up the stairs, three or four steps at a bound. His face was pallid. When I tried to make further inquiry from him, he simply couldn't speak, from his excitement.

"Then I was frightened. A few moments later came the order to put on life belts. I was paralysed. Two men—Mr. Ismay was one of them—helped fasten on the preservers, and taking our rugs, we hurried to the boat deck.

"Mr. and Mrs. Astor were standing near us, but they were called away by some message. Shortly after, we were ordered into the life boats. We did not want to obey, but as some men made my mother get in, of course I followed. The boat swung so on the davits, that I had to jump in as it came towards me, and I remember that I fell all over myself as I slid down, down, down to the bottom of the boat.

"The discipline of the crew was wretched, for nobody knew what to do. Many people refused to trust themselves to the life boats, and we were finally lowered down the side with only twenty-six aboard. That was the most perilous part of the whole adventure, because first one end would drop, then the other. We were absolutely silent until we reached the waves.

"Then we began to realise our plight. There was no plug in the boat, no light, no food, and not a single rower. Putting two men at lookout, the rest bent to the oars.

"As soon as we were at safe distance from the *Titanic*, we turned to watch the great liner settling gradually down into the water. It seemed like a nightmare. The lights flickered out, deck by deck, until the bow was quite submerged. Then with a lurch, the *Titanic* slid forward under the waves. Instantly there sounded a rumble like Niagara, with two dull explosions.

"A pause of silence held everything and everybody spellbound, until the stern shot back into sight and immediately sank again. Then, there burst out the most ghastly cries, shrieks, yells, and moans that a mortal could ever imagine. No one can describe the frightful sounds, that gradually died away to nothing.

"With these horrible cries lingering in our minds, we floated about, keeping as near the other boats as safety permitted. A breeze sprang up, that whipped the sea into waves and chilled us through and through. I never knew one could be so cold and live. I ached from head to foot, and I was much more warmly clad than some of the women. Everybody was cheerful in his suffering, and one of our men, named Auger, was simply splendid. He gave his outer clothing, even his gloves, to various women, and wrapped others in the sail.

"At first, we had hoped that the loss of life would be slight, until the steward told us that if the boats were filled, not more than a third of those on the *Titanic* could have escaped. We wondered if the wireless operator had stuck to his post, and if he had succeeded in calling any other vessel to our rescue. So we rowed about in miserable agony, held together by the green lights which a steward in another boat set off, and jumping up at every false alarm of a ship in sight. I recall seeing the green sofa pillows from the saloons bobbing about on the water near us.

"Never was I so glad of anything in my life, as when the blessed *Carpathia* appeared in the distance, moving in our direction. With numb hands we rowed towards her. Ours was the second boat to be tended to.

"When the other boats were unloaded, we began to realise the terrible event. Such stories I have never heard. A panic broke out on the *Titanic* after the first boats had left, and men had been shot to keep them from filling the remaining boats. The steerage broke loose and swept things before them. The women who were saved after that owe their lives to the sublime heroism of the men among the passengers. The officers were powerless to control the crew. A steward told me that if the crew had realised sooner the fate before them, few passengers would have been saved.

"It is useless to deny that the *Titanic* was out to break the trans-Atlantic record. Everybody knew it; it was the talk of the voyage. Although four different boats warned us of icebergs, we were going faster than ever—twenty-six knots an hour, which would be good time for a train.

"The three days on the *Carpathia* were days of suspense, because we could neither send nor receive messages. Yet, every possible consideration was showered upon us by officers and passengers. Food, staterooms, and clothing were ours for the asking. One of the *Carpathia* passengers even gave up his berth and slept in the bath-tub.

"But I've had quite enough ocean travel for some time. Europe offers no inducements now that can drag me away from the Western shore of the Atlantic. The whole adventure was so unreal that it seems more like a story I have read, but I don't care to read any more like it."

One can readily sympathize with Miss Gibson, for one such harrowing adventure is enough for a lifetime, even when it seems to dissolve into a chapter from some book.

CHAUNCEY L. PARSONS.

DOROTHY GIBSON

QUESTIONS ANSWERED.

H. D. R.—Henry Byron Warner is the son of Charles Warner, who won renown as an actor in England and America, and brother to Grace Warner. He made his stage debut with his father in The Streets of London in 1883 at Hanley, England. His first success was in It's Never Too Late To Mend and in 1898 he played Athos to his father's D'Artagnan in The Three Musketeers, later assuming this role when Charles Warner was taken ill. Subsequently he was seen in The Rebels with Mrs. Lewis Waller, and in The Absent Minded Beggar, English Nell, Peg Woffington, Pilkerton's Peerage, The Bishop's Move, Dr. Johnson, and The Last of the Dandies. He was leading man with Eleanor Robson in Nurse Marjorie, Susan in Search of a Husband, The Girl Who Has Everything, and Salomy Jane. Later he appeared in Foreign Exchange and In These Are My People. He was born in London in 1876 and married Mrs. F. R. Hamlin in 1907.

M. O'BRIEN, Dayton, O.—Write to the H. W. Johns-Manville Company, 100 William Street, New York city, concerning fireproof scenery.

THE CALLBOY'S COMMENTS.

William Schilling, of vaudeville, and James R. Shannon, sketch writer, have entered into a unique contract out in Detroit. The actor has been using a playlet called A Vampire Fool, which Robert Hilliard, pronouncing it an infringement upon his play, A Fool There Was, has brought suit to enjoin. The defendant evidently figured that he would have to have another sketch pretty soon, and so, having heard that Shannon had been known to grind out dramatic ideas with astounding alacrity, the author was hunted up and the unusual contract was signed and sealed forthwith.

By the agreement Shannon is to write a sketch exploiting Schilling in a role like unto A Vampire Fool. If the script is delivered before May 2 and the critics speak well of it, the author receives $1,000. If not forthcoming on that date, Shannon forfeits two-thirds of this sum, but gets $333.33 if his work is done on June 2. Should he fail then also he must turn over the job whenever it is completed and pay $333.33 to the actor.

Lew Dockstader, who threatens to appear as Othello next season, was in Montreal lately and the Montreal *Star* was running a prize contest for the worst example of the peculiarly abhorrent form of gag known to the police as a "daffydill." Mr. Dockstader, with utter disregard of human life, seems to have rushed headlong into the contest. Witness some of these sublime expositions of humor that the *Star* printed:

If Lew Dockstader made a bit every day will he be a Montreal Star? No joking now, would he? He's black and white, but is he red all over?

If I lose my wife at the minstrel show, will the door-keeper?

If Lew Dockstader was a belle would Blanche Ring?

If Lew Dockstader weighs 300 pounds, what does Eva Tanguay?

Anyone who cannot see Mr. Dockstader as a tragedian after perusing these pearls of thought must be hard to convince.

Recently I quoted an actor who told of the lavish appreciation of the Australians who had showered him and his wife with all sorts of wearing apparel in token of esteem. This practical expression of appreciation appears not to have been exclusively indigenous to the Antipodes, for the London *Pelican* says that in "the palmy days of the old Britannia Theatre, once a year, the company took a sort of benefit, called the 'Britannia Festival,' when the enthusiastic and admiring audience pelted their favorites with corsets, collars, hairpins, tea, sugar, braces, socks, and other essentially useful tokens of their admiration and affection."

Some of those old customs were not so hopeless after all.

THE CALLBOY.

PENCILED PATTER

Comment, Cheerful and Cheeky, a la Carte.

If all the theatrical managers throw their hats in the ring, it will have to be a very large ring, as some heads are awfully big.

THE NEW WAY.

HOLD-UP MAN: Is the machine ready?
TAXI DRIVER: Yes, sir.
HOLD-UP MAN: Then go over to Broadway and we'll "get" that jewelry store.

Wagner, Chopin, Rubenstein, Mendelssohn and other Big League composers never received the royalties the "rag" hits of to-day are making. They'd be a fine quartette to play "Everybody's Doing It Now," wouldn't they?

It's a good thing a lot of people take themselves seriously, otherwise a lot of us wouldn't have anything to laugh at.

The yellow journals haven't ordered our army to Mexico in over three weeks.

When Sarah Bernhardt opens here in vaudeville it's a cinch Ben Edwards will try and get her to put on whatever song Leo Feist is plugging.

It's going to be great in New York after a while; every family will have a theatre of their own to go to. They're building 'em so fast New York may even have to send out and get some families.

Did you ever notice, most of the articles written about "How to Bring Up Children" are usually written by single women?

Resolved, That any newspaper scribe who pulls the "grandmother died" baseball gag be shot at sunrise or boiled in oil—or if that isn't cruel enough, make him sit through a Western Wheel burlesque show.

While Presidential uncertainties continue remember we can always depend on Bryan and Hearst.

They are printing some very nice stories (press agent, of course) about "how hard it is for managers to get good plays and musical comedies." Yes, the managers do try so hard. Did you ever try to show 'em one?

With Lillian Russell, Annette Kellermann, Lillian Lorraine, and Lina Cavalieri all telling girls how to become beautiful, no man should have a homely wife.

When the Shubert's Palace and the Moulin Rouge get going, along with the Winter Garden, it's going to be great for vaudeville. After the "books" fall, as they usually do, they'll rush out and get vaudeville acts to save their shows. Yes, Agnes, it's a great life.

W. J. Coleman, the Irish wit (Waterbury papers please copy), is back from a tour of the B. and C. time. He started "Lowing" last week at the American.

At this season of the year no magazine is complete without a baseball poem, so we pencil the following:

'Tis the ninth inning, all the bases are full.
All the fans are breaking their traces;*
Then we think of a store, with a short swinging door,
And wish we were just like the bases.

Charles Frohman is reported to have said that "the day of the tall girl in musical comedy is over." But the "tall" salary for the bad comedian still continues.

* Traces are straps of harness used on horses. We know fans don't wear harness, but it rhymes all right, doesn't it?

THOMAS J. GRAY.

LETTERS TO THE EDITOR.

Concerning Play Copyright.

SUMMIT, N. J., April 19, 1912.

To the Editor of The Dramatic Mirror:

SIR.—In the New York *Times* of April 7 David Belasco is quoted as saying: "For a dollar a man may take out a copyright on a title, without having written a book or a play. When a play with the same title is produced he waits until it is well into a successful run and then his lawyer writes you that you are infringing on a copyrighted title. It is too late to change the name of your play, and you have to pay the scoundrel anywhere from $50 to $500 for a release."

Is not Mr. Belasco mistaken when he says "a man may take out a copyright on a title"? The Registrar of Copyrights at Washington, in an article which appeared in the *Green Book* recently, stated emphatically that it was impossible to copyright a mere title. Should not this fact be brought to the attention of managers and authors?

Very truly yours,
NORMAN LEE SWARTOUT.

Joseph W. Stern has written to THE MIRROR denying the report that his company is financially backing The Rose Maid. The letter goes on to say:

"We desire to brand this assertion as an absolute falsehood. Messrs. Werba and Luescher have never given us an opportunity to become interested in any of their productions. It is quite probable, however, that we would gladly avail ourselves of the chance to be associated with these gentlemen, should they make us an offer in the future. Up to the present time we have never invested one dollar in any production, having confined ourselves to the music publishing business exclusively."

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OTHELLO IN LONDON.

Sir Herbert Beerbohm Tree has good cause to pride himself upon his setting of Shakespeare's tragedies, and his latest production, Othello, is worthy of his reputation, but the tragedy itself does not appeal as forcibly as that Titan among plays, Macbeth, and loses by following so closely in its wake. Then the play is too roughly primitive in its passions, or is it rather that the jealous husband is held in contempt to-day? Anyway, it does not grip and hold the audience as did its predecessor.

The scenery is perfect, especially the night scene, when it is an actual case of "Twinkle, twinkle, little star," and in that of Corfu Harbor. One hears the sounds of the waves, and watches the dawn, deepening into day, whilst the dance during the revels by Eastern nautch girls is graceful in the extreme. But it is the one play of Shakespeare to which scenery adds little. The Moor's rugged character seems to demand equal ruggedness, or at least simplicity, to be attune with itself.

As regards the acting it is perfect in its way. Sir Herbert is smilingly grand in his happiness, boldly passionate in his anger, simple to folly throughout. The soldier is ever a mere child in the hands of the crafty villain. Lawrence Irving is at his best as Iago, proving that "a man may smile and smile, yet be a villain." He received quite an ovation. His mannerism is less noticeable than when he plays the modern hero. As for Phyllis Neilson-Terry, there never has been such a Desdemona before, never will be again. Her smiles are as real as her fear and her grief; and the youthfulness of this golden-haired Desdemona is not only an added charm, but gives the true keynote to this famous Shakespearean heroine.

History repeats itself, and the new generation now have an Irving and a Terry of its own, right worthy of the father of one, the aunt of the other. No wonder the playhouse was crowded by genuine admirers of the great in art, as well as the ideal in beauty.

AMY MORSE STEPHENS.

CUES.

Henry Douglas, having closed with The Gamblers, is now playing Bill Sikes in the Canadian company presenting Oliver Twist, which opened on April 15.

Justice Bischoff on April 11 denied motion of counsel for Liebler and Co. for appointment of a receiver for the affairs of the Shuberts, but ordered the latter firm to give a bond for $50,000 pending settlement of the Liebler suit for one-half the profits of The Blue Bird. The Justice said: "I surely will not give any one the opportunity to advertise that a play is being produced under the auspices of the Supreme Court of New York."

Malvina Lobel, who has been playing Everywoman in Yiddish, is going to London to appear in an English playlet.

J. G. Underhill, formerly an instructor at Columbia University, has been appointed by the Society of Spanish Authors in Madrid as their sole agent in this country. Elisabeth Marbury, who has been for so many years associated with the French Society of Authors, will co-operate with Mr. Underhill, taking charge of placing Spanish plays in this country and Canada. In latter years the Spanish dramatists have displayed much activity and their output has so increased that an agency such as that now confided to Mr. Underhill and Miss Marbury should be productive of interesting results.

Walter K. Hill, editor and manager of *The Player*, and Claire Maynard, the vaudeville singer, were married on April 27 by the Rev. Maitland Bartlett at the Beck Memorial Church in this city.

At the Vancouver, B. C., Opera House on April 9 a society cast presented The Gondoliers, the production being under direction of W. F. Rochester, who went from New York especially for the purpose. E. R. Ricketts, manager of the Opera House, was largely responsible for this production, and himself appeared in the part of the Grand Inquisitor. The entire cast was excellent, and gave an adequate performance. The proceeds went to the S. P. C. A.

Mr. and Mrs. Roberto Deshon have bought a house at Grantwood, N. J. Mr. Deshon is playing a special engagement with Poll's stock company in Washington.

Frank E. Morse, advance manager for Cathrine Countiss, in The White Sister, having closed the season on April 13, has gone to his Summer home among the New Hampshire lakes, where he will remain until his next tour opens in September.

Frederick Warde delivered an address on Shakespeare and his plays at Rochester, N. Y., on April 23, the anniversary of the birth of the poet.

Wadsworth Harris gave a dramatic recital under auspices of the Friday Night Social Club of the Church of the Messiah on April 26. Madame Kitty Berger, Mrs. W. G. Timothy, and Rosalie Wirthlin assisted in a musical programme with the Rev. John Haynes Holmes at the piano.

Henrietta Wakefield, of the Metropolitan Opera company has been secured by Walter Damrosch for his first comic opera, The Dove of Peace, to be seen here in November.

Henry Mortimer, recently with Robert Edeson in The Indiscretion of Truth, is enjoying a short vacation in Cuba, preparatory to opening as leading man of Lindsay Morison's Summer company at the Majestic, Boston. He returns to The Indiscretion of Truth in its New York production next season.

Simon Steingut, "the Mayor of Second Avenue," is to spend some of his fortune on a new theatre and roof garden on the East Side to be devoted to Yiddish and German drama and to maintain a Hebrew dramatic school.

James A. Storem, once a political aspirant in Watervliet, N. Y., has gone on the stage under the name of James A. Stanman, in a sketch, O'Hara's Dream.

Ralph Maglin and Eliza Sauermann, vaudeville performers, were married in Kansas City, Mo., on March 3.

Everett Shinn's "twelve act mellerdrammer in four acts," Hasel Weston, or More Sinned Against Than Usual, recently played here by amateurs, was produced recently at the Fifth Avenue Theatre by professionals. In the cast were May Milloy, Erville Anderson, Vivia Ogden, Ernest Leonard, Frank Whitman, Richard Lynch, and W. H. Ferris.

Owing to the death of Fred Bailey, of Bailey and Austin, Gerald FitzGerald, his partner, closed The Top o' th' World at Dunkirk, N. Y., on May 1. The company opened at Waterbury, Conn., on Labor Day, and covered a 26,000-mile route.

Under management of James D. Proudlove, the Jack Bessey company has concluded an eight weeks stock engagement at the People's Theatre, Leavenworth, Kan., and will soon start on their annual tour of Summer theatres and parks. Nell Paul has joined as leading woman and will be featured with Mr. Bessey. The roster: Jack Bessey, proprietor; J. D. Proudlove, manager; Ira Herring, stage director; Ralph Shults, advance representative; Tom Willard, property master; Mr. and Mrs. James G. Morton, J. H. Williams, Eddie Raye, Nell Paul, Adelaide Meinotte, Helen Brandon, and Baby Nondas.

Robert Campbell has leased the Berkeley Theatre from Al Hayman, beginning May 1. Next season the theatre will be devoted to productions of unusual plays and will be used by the dramatic associations of the universities in New York and vicinity.

Bartley Campbell's The White Slave, under management of Robert Campbell, will begin a long tour of the United States and Canada Aug. 12 in Pittsburgh. This play will be presented in the Canadian Northwest, where it has never been seen.

A petition in bankruptcy has been filed in this city by Frederick H. D. Graham, theatrical agent, with liabilities of $1,634 and nominal assets of $1,881.

The Professional Women's Club gave Boston a decided novelty last week at the Shubert Theatre, when a matinee performance was given of As You Like It, with not a man in the cast. The production was coached by Mrs. Guy Currier, who was formerly Marie Burress. Mrs. George A. Hibbard, widow of the ex-Mayor of Boston, was admirable as Orlando, and Rosalind was well played by Maud Huntington Benjamin. Ida Mulle remained over from New York that she might play Audrey.

Courtenay Guild, brother of the Ambassador to Russia, is proving quite a success in amateur theatricals, and last week he played Sir Joseph Porter in Pinafore at Milton, Mass., for charity.

At a White House reception to six hundred graduates of the colleges and seminaries of Washington recently, Louise A. Williams, of Georgia, was invited to fill the place occupied by Kitty Cheatham last year. Miss Williams portrayed in folk stories the Southern negro of ante-bellum days.

Paul Orlenoff ended his engagement at the Lipsin Theatre on April 27 and continues his Russian repertoire this week at the Thalia Theatre.

NEW YORK THEATRES.

KNICKERBOCKER Broadway and 38th St. Evenings, 8—Matinees Wed. and Sat. Charles Frohman, Klaw & Erlanger, Props. KLAW & ERLANGER Present
OTIS SKINNER
By Arrangement with CHARLES FROHMAN in "AN ARABIAN NIGHT."
KISMET
By EDWARD KNOBLAUCH. Produced and Managed by HARRISON GREY FISKE.

EMPIRE Broadway and 40th Street. Evenings at 8:20. Matinees, Wed. & Sat., 2:15.
Charles Frohman - - Manager
LAST WEEK
LIEBLER & CO.'S Centenary Celebration Production of CHARLES DICKENS'
OLIVER TWIST
with a special cast, including
NAT C. GOODWIN, LYN HARDING, CONSTANCE COLLIER, MARIE DORO

LIBERTY 42nd St., West of B'way Evgs. 8:15 Mats. Wed. & Sat. 2:15
KLAW & ERLANGER - Managers
HENRY MILLER
IN
THE RAINBOW
By A. E. THOMAS

CRITERION B'way and 44th St. Evgs. 8:15. Mats., Wed. & Sat., 2:15
CHARLES FROHMAN - - Manager
LAST WEEK
WERBA & LUESCHER present
MR. LOUIS MANN
in his greatest success
Elevating a Husband

HUDSON 44th St. nr. B'way. Evs. 8:25 Mats. Wed. and Sat. 2:20
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WALKER WHITESIDE
In THE TYPHOON
A DRAMATIC SENSATION
Most Timely Play of the Century

HARRIS Theatre, formerly Hackett. 42d St., near B'way. Evgs. 8:20. Mats., Thurs. & Sat.
HENRY B. HARRIS presents
THE TALKER
by Marion Fairfax.

GAIETY Broadway and 46th Street. Evgs. 8:20. Matinees Wed. and Sat. 2:15.
COHAN & HARRIS Present
OFFICER 666
A Melodramatic Farce by Augustin MacHugh
With GEORGE NASH and WALLACE EDDINGER

ZIEGFELD MOULIN ROUGE
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Mats. Wed. & Sat., 2:15.
SUNDAY CONCERTS. Smoking permitted
A ZIEGFELD ENTERTAINMENT
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STAGED BY JULIAN MITCHELL
With EMMY WEHLEN
75—A WONDERFUL CHORUS—75

GEO. M. COHAN'S THEATRE, Broadway and 43d St. Evgs. 8:15
Matinees Wednesday and Saturday
BLANCHE RING
In a New Musical Comedy
The Wall St. Girl
With HARRY GILFOIL

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Popular Price Matinee Wednesday
THE GARDEN OF ALLAH

WALLACK'S Broadway and 30th Street. Evenings at 8:20.
Matinees Wednesday and Saturday, 2:20.
Popular Wednesday Matinee, 50c. to $1.50.
GEORGE ARLISS
In Louis N. Parker's Play,
DISRAELI
WITH A NOTABLE CAST

Al Jolson has signed for a term of years under the Shuberts. He will be starred in a new musical comedy by Harold Attridge and Louis A. Hirsch.

The Hudson County Elks had a vaudeville entertainment at the Elks' Home in this city on April 30.

April 30 was "Raisin Day" in San Francisco and Blanche Bates was "Raisin Queen," distributing ten thousand packages of California raisins.

Justice Gerard, in this city, on April 27, signed an interlocutory decree of divorce separating Anna R. Monroe from her husband, George W. Monroe.

Willis Steell was awarded a verdict of $10,000 by the Suffolk County Supreme Court on April 27 in his suit against the receivers of the Metropolitan Street Railway Company for injurious sustained in being thrown from a car last August.

Reginald De Koven and Harry B. Smith will give a dinner for the surviving members of the original Robin Hood cast on May 6, when the opera is revived here. Those now living are Edwin W. Hoff, Eugene Cowles, H. C. Barnabee, George B. Frothingham, Carlotta Maconda, Peter Lang, and Marie Stone. Tom Karl did not sing until the second night, but he will be at the reunion. Robin Hood was first sung in Chicago nearly twenty-two years ago.

The executive board of the trustees of the Brooklyn Institute are about to appoint a committee to consider the establishment of an endowed theatre in that city.

Charles W. Adams, the Chicago manager, has organized a company in Pittsburgh for a Western tour. Mr. Adams is seventy-one years of age and boasts that he was baptized in the River Jordan in the Holy Land.

Hattie Boyd, of Fischer's Follies, married Alexander McDonald, a Vancouver, B. C., real estate man, in Los Angeles, Cal., on April 9.

Katie Mae Bradley, trick roller skater, of Louisville, has completed a vaudeville tour of the United Kingdom, and will appear in France before going to Australia.

Manager Longenecker, of Eden Park, Cincinnati, plans to use a natural amphitheatre in the park for Summer band concerts. It will seat 50,000 persons.

Buchanan Brothers' Yankee Robinson Shows began three days of rehearsals at Woodward, Ia., on April 25, opening at Boone, Ia., on April 29.

Mortimer Martini has closed a season of thirty-four weeks with the Lindsay Morison stock company at Lynn, Mass., having played many leading parts.

A benefit for Titanic seamen at the Princess Theatre, Montreal, on April 25, was given by the Baby Mine company, headed by Marguerite Clark and Ernest Glendinning.

"THE UNWRITTEN LAW" IS WRIT

Edwin Milton Royle's latest play, The Unwritten Law, first seen at Atlantic City on April 15, was presented last week at the Baltimore Academy by the Liebler Company.

It concerns a mother who was struggling to raise her small family against overwhelming odds, chief of which was a husband seemingly irredeemably addicted to drink, and who, when warned of his last opportunity, deliberately failed. The landlord appears to be a personal friend of the family, supplying things necessary for their comfort, and allowing the rent to run on indefinitely. When the husband proves unable to improve his opportunity, he decides to leave them.

During the second act it develops that the mother has been seriously ill, that the landlord has become a boarder in the household, and that he intends to send the eldest daughter away to school. We next learn that the inevitable has occurred, the mother has erred, and when she finds that the man does not intend to marry her but is preparing to leave on a midnight train, she stabs him in the back and, at the psychological moment, the long lost father enters and assumes the blame for the crime. Under the influence of hypnotism, the wife reveals the truth, the husband is released and a jury upholds the "unwritten law."

As far as the acting went, it was far superior to the material. Amelia Gardner, Violet Heming, and John Stokes easily captured honors. Miss Gardner deserves unstinted praise for her work, but it is a hopeless task. Each member of the company worked conscientiously, but it is wasted on such a banal play, most repulsive, highly improbable, extremely crude and entirely too melodramatic.

"JUST LIKE JOHN" TRIED OUT.

Just Like John, a new three-act farce, by George Broadhurst and Mark Swan, was first presented at the Alvin Theatre, Pittsburgh, last week. The story is that of a husband in the employ of the Government as a Secret Service agent, without his wife's knowledge. To get after a band of anarchists, he joins their society and flirts with the anarchist queen. They are all arrested just as a newspaper man snaps the picture with the husband and woman together, and the wife happens to see the picture in the paper. A friend of the husband's succeeds in making the wife believe that it is her husband's double, until more difficulties arise, drawing other people into the muddle.

Elsa Lorimer as the wife, Walter Jones as the husband, and Wallace Worsley as the friend were all pleasing and satisfactory. Theodoria De Capa made a fascinating anarchist queen, while Florine Arnold, as an inquisitive widow, created much laughter. Herbert Yost, Diva Marolda, and Rapley Holmes also acted effectively.

The fun in the first and second acts is fast and furious, but the third act falls short of the previous ones, though this may be remedied. William A. Brady has given the production two handsome settings.

"A MODERN EVE" SUCCEEDS

Mort H. Singer's production of A Modern Eve, book by George Okonkowsky and A. Schoenfeld, music by Jean Gilbert and Victor Hollaender, was successfully shown at the Garrick, Chicago, on April 22. This musical comedy, made in Germany, and transformed into Americanese by Manager Singer's libretto menders, has a cast of favorites, costuming of fine brilliancy, pleasing scenic environment, and a score tuneful and effective. The story describes the attempts of a modern Eve, a suffragist, to cope with the wiles and seductions of the ancient Eve, as exemplified by women of fashion. In the end, she is forced to take a leaf out of the book of her gayer sister. The staging has been directed by Frank Smithson.

The cast includes William Norris, Adele Rowland, Georgie Drew Mendum, Harriet Standon, Charles Brown, Joseph Santley, Phil Ryley, Jane Grover, and Marion Reddy. The lyrics are by Will M. Hough. The principals scored individual successes, and there were many pretty girls in the chorus.

PITTSBURGH ACADEMY BURNED.

Harry Williams's Academy of Music, Pittsburgh's oldest playhouse, was practically destroyed by fire last Friday morning, at a loss of about $50,000. In recent years this house was devoted to burlesque, but more than fifty years ago it lived up to its name, being the leading amusement house of Pittsburgh, where grand opera was frequently presented. Last week the theatre was to have closed permanently, the Moulin Rouge Burlesquers playing the final engagement. Nearly all the company's costumes were destroyed, or badly damaged, but the members of the company were permitted to enter the building and search for their possessions after the fire had been extinguished.

DEAN AND KINGSBURY, AUTHORS.

Tunis F. Dean, of the Baltimore Academy, who is joint author with Colonel George Kingsbury, of the Chicago Opera House, of a dramatic playlet which the latter has succeeded in placing for an early production in Chicago, is leaving for New York shortly to engage several members of the cast. It is understood that Mr. Kingsbury will feature his new protege in the production. He has received to date upward of two thousand letters asking permission to book the attraction, and it is rumored that he is seriously considering taking the production on the road himself.

SHAKESPEARE'S BIRTHDAY IN CHICAGO.

Twenty-five thousand people went to Lincoln Park, Chicago, on April 23, for ceremonies in honor of Shakespeare's birthday anniversary. Eighteen hundred school children and a few adults took part in the pageant. Groups of children picturesquely costumed presented in processional form characters of Henry V., The Merchant of Venice, Julius Caesar, As You Like It, Hamlet, A Midsummer Night's Dream, The Taming of the Shrew, Twelfth Night, and The Tempest. The procession moved to the north gate of the park, where, gathered on a rise of ground, was a group of pupils dressed as the courts of Queen Elizabeth and King James, while another represented the players at the Globe Theatre.

To this court entered the nine groups of children, led by William Shakespeare, being introduced to him as his contribution to the glory of England. Thomas W. Ross impersonated the poet. As the first group approached the court, Campbell Gollan, dressed as a herald, read the prologue to King Henry V., and at the close of the prologue each group passed before the court and paid homage. When the statue of the Bard of Avon was reached the groups and spectators formed a half circle, and while Dr. Clark, of the University of Chicago, read quotations, chosen characters of the play stepped forward and placed a scroll bearing the quotation and wreath of flowers at the base of the statue.

In producing the pageant, the Drama League of America had the co-operation of the Board of Education, the Municipal Art League, the Chicago Outdoor Art League, the Art Institute, and the Musical Arts Society. Thomas Wood Stevens was director of the pageant, and Dudley Crafts Watson was director. Allen C. D. Riley wrote the book of the pageant, and special music for the occasion was arranged by Eric Delamater. Wreaths for the statue of Shakespeare were sent to Chicago by Frances Starr, Guy Bates Post, Henry Miller, Hart Conway, the Shakespeare Association of Toledo, Ben Greet, the players in the performance of Hamlet at Wallack's Theatre, New York; E. H. Sothern, Julia Marlowe, and the Shakespeare Club of Stratford-on-Avon.

The ten portraits of Shakespeare to be given to the ten public schools of Chicago, Ill., making the best showing in the pageant will be presented to the winners on May 13, at Sothern and Marlowe's free matinee performance for school children. The pictures are life size, by Leopold Flameng, from the Chandos portrait. These ten portraits are presented by Margaret Anglin, William Faversham, J. Forbes-Robertson, Tyrone Power, Thomas W. Ross, Otis Skinner, E. H. Sothern, Julia Marlowe, David Warfield, and Walker Whiteside. The portraits, which will bear autographed letters from the players presenting them, will hang in the school halls.

"THE DIVORCE QUESTION" STAGED.

Rowland and Clifford made their managerial entry to the "loop" district of Chicago at the Whitney Opera House on April 22, with W. A. McGuire's new play, The Divorce Question. The managers were lavish in their expenditure on this production, employing a cast of the best and advertising cleverly and extensively. Local reviewers agreed that the drama is a special plea against the evils of divorce, presenting arguments against the dissolution of marital ties. Beyond this agreement the divergence was wide. It is not considered probable by some of the reviewers that the play will appeal successfully to metropolitan audiences in first-class houses, but others think it quite possible that it will be successful in popular price houses.

The faults of the play are its talkiness and its lack of character development. Drama seems to have been set aside for argument and, while much of the argument is eloquent, it apparently fails to advance the movement of the plot and to hold sustained interest. In the cast are: Frank Losee, Sheldon Lewis, Edward Emery, William V. Mong, Frank Francis, Charles C. Burnham, Mart E. Helsey, Douglas Lawrence, Charles L. Douglas, Charlotte Granville, Burnette Radcliffe, and Virginia Pearson.

JOHN CRAIG MAY GO WEST.

It is reported that John Craig, owner, manager, and principal actor of Boston's leading stock company, seeks an entrance in Chicago and has asked permission to act for a while at the Blackstone Theatre in a series of revivals of standard plays and in Florence Lincoln's prize play, The End of the Bridge. Arrangements for the engagement, however, have not been effected as yet.

"PRECKLES" CATCHES ON.

A. G. Delamater's production of Neil Twomey's play, Preckles, a dramatization of the novel of the title by Gene Stratton-Porter, won unanimous praise from Syracuse upon its premiere there. Mr. Delamater is now booking five companies, all of well known players, for next season.

PRAISE FOR PRIZE PLAYLET

The one-act $100 prize comedy, The Man in the Manhole, by George Francis Abbott, was presented at Keith's Bijou Theatre in Malden, Mass., on April 21 and proved very popular. With its original dialogue and fine setting, it should be a success in vaudeville. Roster: John Niles, Augustus Benfinati, Arthur B. Price, and W. Dickson Peters.

NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam S. and Lee Shubert, Inc.

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Cast includes Lewis Waller, Charles Cherry, Constance Collier, Grace Lane

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BELASCO 44th St., nr. B'way. Evgs., 8:20. Mats., Thurs. & Sat., 2:20
LAST WEEK
DAVID BELASCO presents
DAVID WARFIELD
In a New Play by David Belasco.
THE RETURN OF PETER GRIMM

BOSTON BENEFIT FOR ACTORS' FUND.

A benefit given by the Theatrical Managers' Association of Boston and promoted by Daniel Frohman, president of the fund, at the Boston Theatre, on April 28, resulted in an artistic and financial success, the receipts exceeding $4,000. The programme included Percival Knight's one-act play, Detective Keen, originally given at the New York Fund's benefit. The Boston cast included H. B. Warner, Frank Kingdon, Frank Monroe, Charles Reigel, and Phyllis Sherwood.

Also there were Edward Peple's one-act play, The Girl, produced by Edgar J. MacGregor, the cast including Donald Brian, Charles Dalton, and Cyril Biddulph; John Craig and Mary Young in the screen scene from The School for Scandal; selections from Hanky Panky, from the Shubert Theatre, with Max Rogers, Bobby North, Henry Cooper, Hugh Cameron, Florence Moore, Vera Michelena, Carter de Haven, Virginia Evans, the Lewis Sisters, and Lois Tessman; Hattie Williams, Andrew Mack, Sophie Brandt, Montgomery and Stone, Laura Guerite, Joseph Santley, Herbert Corthell, Frank Moulan, and Frances Starr.

Billie Burke and Daniel Frohman made brief addresses. The stage was managed by Lindsay Morison, Robert T. Jones and Edgar J. MacGregor.

JOHN T. FORD AGAIN WELL.

The many friends of John T. Ford will be glad to learn that he has returned to Baltimore greatly improved in health after having spent the last two weeks recuperating from an attack of the grippe. Mr. Ford has charge of the publicity department of Ford's Theatre, and his unfailing courtesy and diplomacy have performed wonders for the success which has attended the house during the past few years.

AMUSEMENTS THE COUNTRY OVER

ALABAMA

MOBILE.—LYRIC: Black Friars April 18 (local). Victor Herbert's Orchestra 20 pleased. —ITEM: Summer policy here will be vaudeville and pictures.

SELMA. — ACADEMY: Russian Symphony Orchestra April 19: large house.

ARKANSAS

LITTLE ROCK.—KEMPER: Red Rose April 12 pleased good business. Viola Allen in The Herfords 27 pleased big house.

CALIFORNIA

SAN FRANCISCO.

The Pink Lady concluded her final week April 20 at the Columbia, and was followed by Alice Lloyd in Little Miss Fix-It 22.

The Alcazar made quite a success with The Spendthrift week ending 21. Florence Stone and Wilson Melrose being the stars. Seven Days followed.

The Cort had another big number in Louise Gunning singing The Balkan Princess 15-20, business very good. Next to be seen is Over Night, commencing 21.

Kolb and Dill did not open in The Politicians at the Savoy 15 as scheduled, but on the next night. The scenery had to be repainted and other things made ready. A. T. BARNETT.

OAKLAND.—MACDONOUGH: William Faversham April 16-17 pleased good business.—LIBERTY: Bishop's Players in Cupid, the Cow Punch. 15-21 satisfied good houses.—COLUMBIA: Columbia Stock co. in A Race for a Million 14-20: fair catering and business.

FRESNO. — BARTON: Tetrazzini April 3; largest audience in history of house. Madame Calve 12; big business. Merely Mary Ann 17 pleased.

COLORADO

DENVER.

It was a joyful week at the Broadway April 14-20, for little Missi Hajos was with us again in The Spring Maid, and was the pet of Denver society. Maude Adams in Chantecler 22-27.

Granstark, headed by Louis Valentine and Frank T. Charlton, came to the Tabor 14-20, and drew capacity houses. Fred McGuirk gave able support. The closing week of the regular season. Introduce Me 21-27. Then vaudeville will have the right of way for the Summer.

The city is about to install a $50,000 organ at the Auditorium.

At the close of the Society Circus, which was held by the local Y. M. C. A. 7-11-12, your correspondent was presented with a large silver loving cup, in appreciation of his services in arranging the affair.

GRANVILLE F. STURGIS.

COLORADO SPRINGS.—OPERA HOUSE: Blanche Bates in Nobody's Widow April 15 pleased 3. R. O. Delia Clarke in Introduce Me 20; good co.; fair house. Missi Hajos in The Spring Maid 22; house sold out in advance.

CONNECTICUT

HARTFORD.—PARSONS: Forty-five Minutes from Broadway April 19, 20 pleased three good houses. Billy Watson's Burlesque co. 22, 23. Peggy from Paris 24 (local). Montgomery and Stone 27 pleased good business.—POLI'S: Maple and co. in Captain Kidd (tonliner) 22-27; crowded houses.—HARTFORD: Albini headed good bill 20-26.—ITEMS: Manager Poli has been elected an honorary member of the Governor's Band, and, in acknowledging the same, he took occasion to highly compliment the organization for the artistic and novel act they recently gave at his theatre.—A branch of the Drama League will be perfected May 1.—Ambushed 27 for five weeks on the "Mystic Shrine" Circuit that includes numerous stops to Los Angeles and back East via British Columbia (with a "door check" at San Francisco) for a handshake with my "old college chum," John W. Morrissey, manager of the Orpheum. A. DUMONT.

WATERBURY. — POLI'S: Forty-five Minutes from Broadway April 18; good business. Common Law 20 pleased large house. Rosary 22; fair house. Kitty Gordon in The Enchantress 24 pleased good houses.

NEW BRITAIN. — RUSSWIN: Common Law April 17 canceled. Richard Carle in Jumping Jupiter 20 pleased.

WILLIMANTIC. — LOOMER: The Yoke April 23 pleased small house. The Rosary 26 pleased.

IDAHO

BOISE CITY.—PINNEY: High School offering April 17, 19 and 20; well-trained pupils. Squaw Man 25, 26 pleased.—TURNER: T. B. Carpenter co. 15-20 pleased good business.—ORPHEUM: Le Moyne Stock co. in Sweetest Girl in Dixie 15-20; good co. and business.

Smokers

Horsford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

ILLINOIS

OAK PARK.—WARRINGTON: Grace Hayward Associate Players in Time, the Place and the Girl April 22-27. Coletta Power as Estelle Talcott was exceptionally clever, singing charmingly and gowned beautifully. Grace Hayward gave a fascinating Mollie Kelly. Lew Welsh was screamingly funny as Jasper Simpson. Walter Poulter's Johnny Hicks was in his best style. As Margaret Simpson, Dollie Davis developed finely all the shades of the character. Chester Wallace's Tom Cunningham was a strong piece of work. The Willie Talcott of Robert Jones was the hit of the show, exceptionally clever. William Webb gave one of his best pieces of work as Pedro Nicollini. Chorus, under the direction of Harry Jones, was highly satisfactory.

QUINCY.—EMPIRE: Harvey Stock co. April 16-21 pleased good business. Plays: Ishmael, Dad's Girl, The Whirlpool, Under Arizona Skies, Lena Rivers, The Garrison Girl, Don't Tell My Wife, Clover Dale Farm, De Armond Sisters' Stock co. 22-27 (except 24): opened in The Charity Child to good business.

AURORA.—GRAND: Harry Chappell Players in Lion and the Mouse April 15-21: very good co.; medium business. Parish Priest 22-27: opened well.—FOX: A Winning Miss 15-21 pleased capacity.

DECATUR. — POWERS'S: Bohemian Girl April 24 pleased good house.—BIJOU: The Betrayal 22; a new play based on Marie Corelli's novel, "Wormwood." Lillian Mortimer in principal role.

BLOOMINGTON.—CHATTERTON: Sheehan Opera co. April 18 pleased fair business. Peck's Bad Boy 20 failed to please; fair business. Aborn Opera co. 22 pleased light business.

ELGIN.—GRAND: A Winning Miss April 22-24; opened to capacity.

INDIANA

INDIANAPOLIS.

The Shriners gave their last theatre party of the season at the Shubert Murat April 15, when Mikado, given for their benefit, was presented by local amateurs, including Pink Hall, Homer Van Wie, Franklin N. Taylor, Arnold Spencer, Dr. Charles Root, Mrs. Arnold Spencer, Fay M. Palmer, Juliet Robinson, Mary Traub, and others. The production was staged and rehearsed by Barclay Walker and Pink Hall. Little Women, the regular attraction of the week, opened 16 for nine performances, including four matinees. The Bluebird 22-27. Sothern and Marlowe 2-4.

Rose Melville played another farewell engagement at the Park 15-17. The Shepherd of the Hills 18-20 closes the regular season, and 22 the Holden Players will open a Spring and Summer stock season in Dora Thorne. Messrs. Edwards and Holden, with their co., arrived here 16, and began rehearsals for the opening play the following morning. Co. includes Margaret Neville and Rollin Holden in the leads; Frank E. Dae, comedian; L. S. McKee and Gertrude Madge, heavies; Anna Brandt, ingenue; R. J. Ravenscroft, characters; Harry M. Holden and George B. Edwards, stage-managers, the former playing character parts, and the latter general utility roles. A. R. Lewis is scenic artist. The co. is a permanent organization of long standing.

After giving performances of Sherlock Holmes at the Majestic the first two days of last week, the Petty-Nollman Stock co. closed 9, owing to financial straits. Later in the week the players reorganized on a co-operative basis and announced Sealed Lips for the current week; but no performances have been given, and it is likely the house will be dark the remainder of the season. The Petty-Nollman co. leased the Majestic from B. F. Keith, and opened their season March 18.

Amelia Bingham, assisted by a capable co, of three, presented Big Moments from Great Plays at Keith's 15-20, and received the appreciative attention and reception her worthy efforts deserved. Handers and Millitas, the dancing pianists, and Pat Rooney and Marion Bent offered some first-rate dancing and scored heavily. Herbert's Animal Novelty, one of the best of the season; Cunningham and Marion, Roehm's Athletic Girls, and Conroy and Le Maire made up an entertaining bill. PEARL KIRKWOOD.

SOUTH BEND. — AUDITORIUM: Spring Maid April 15, 14 delighted three large houses. Margaret Illington in Kindling 18 drew well and pleased. The Mayor of the Town 19 satisfied fair house. Ralph Hers in Dr. De Luxe 20, 21: three large houses.

MUNCIE.—WYSOR GRAND: Lonesome Pine April 19 pleased good house. Billy Allen's Musical Comedy co. 21-26: good houses.—ITEM: Billy Allen is a former resident of this city and a favorite.

HAMMOND.—THEATRE: My Friend from Arkansas April 21: fair co. and house.—ORPHEUM: McFadden's Flats 14-21. Merry Mary 18-22: banner week: S. R. O.

GOSHEN.—JEFFERSON: Margaret Illington in Kindling April 17: notably fine performance: light business. Ralph Hers in Dr. De Luxe 19 pleased fair house.

MICHIGAN CITY.—ORPHEUM: Paul Kilest in The Land of Dreams April 18-21 pleased fair business.

ANGOLA. — CROXTON: Servant in the House April 18: good co. and business. Casey Jones 20: poor co. and business.

HUNTINGTON.—THEATRE: Al. Wilson in It Happened in Potsdam April 20. Cornell-Price Players 22-27 pleased good business.

CONNERSVILLE. — AUDITORIUM: Beverly of Granstark April 19: fair co.; light business: season closed.

FRANKFORT. — BLINN: Sheehan Grand Opera co. April 22 pleased good house.

IOWA

DES MOINES. — BERCHEL: Deep Purple April 20; well received.—PRINCESS: Princess Stock co. in The Man on the Box 15-21.—ORPHEUM: Una Clayton and co. headed bill 14-20. H. M. HARWOOD.

DUBUQUE.—GRAND: Harvey Stock co. in The Price She Paid April 9, 10; Monte Cristo 11, Dad's Girl 12, 13; The Doctor's Discovery 14-16, For Another's Sin 17, 18; The Man Who Wins 19, 20; Arizona, Sweethearts 21. The Heart Breakers 22; pleased light house.

CLINTON. — THEATRE: East Lynne and Ten Nights in a Barroom April 21 pleased fair business.—FAMILY: Knickerbocker Stock co. A Cowboy's Romance and A Woman of Mystery 15-20 satisfied good business.

WATERLOO. — THEATRE: Monte Carlo Girls April 17; fair business. Girl and the Tramp 20 pleased fair house. Deep Purple 22 pleased good business.

BURLINGTON.—GRAND: Aborn Opera co. April 18 pleased good business.

KANSAS

ARKANSAS CITY. — RANNEY'S FIFTH AVENUE: Elks' Minstrels April 9 (direction of Joe Bren) pleased good house. Madame Sherry 11 pleased capacity.—ITEM: R. E. Hunt, owner and manager of the Airdome, is making extensive repairs.

FORT SCOTT.—DAVIDSON: The Barrier April 15 deserved better house. Richards and Prinzie's Minstrels 19 drew fine house.

HUTCHINSON. — HOME: Introduce Me April 16: fine co.: fair business.

OTTAWA.—THEATRE: The Barrier April 23 pleased.

KENTUCKY

LOUISVILLE.

Macauley's was dark until April 18, when The Red Rose opened a three-nights' engagement. The John C. Fisher co. gave a most acceptable rendering of the successful musical comedy. Business was good.

David Belasco's co., headed by Leo Ditrichstein, will present The Concert at Macauley's 23-24.

The Shubert Masonic had a prosperous week 14-20 with The Durbar in Kinemacolor. The pictures were really remarkable and attracted interest and favorable comment.

At the Walnut Street Theatre the talented young emotional actress, Mary Emerson, made a strong impression in a revival of the time-honored East Lynne. The Stampede opens 22.

Another old-time favorite was offered at the Avenue in Monte Cristo. It drew well-filled houses entire week 14.

The burlesque houses were well patronized 14-20, the Buckingham attraction being The Whirl of Mirth and the Gayety having The Crackerjacks. Ruby Leonl and Mollie Williams scored a hit with the latter.

Luopoukowa, the celebrated Russian dancer, will be seen at Macauley's May 20, when the Russian Symphony Orchestra comes.

Wallace Galvin, the juggler who does a very strong act at Keith's, is a native son. His home people gave him a warm welcome.

The "Titanic" disaster appealed particularly to many Louisvillians, especially among the newspaper people, because of the untimely cutting-off of genial Archie Butt, who was connected with Louisville newspapers from cub to writer of special articles, and endeared himself to every one by his pleasing personality.

CHARLES D. CLARKE.

HENDERSON.—PARK: Paul Gilmore in Mummy and the Humming Bird April 23 pleased.

FRANKFORT.—CAPITOL: Billy (Single) Clifford April 23 pleased fair house.

MAINE

BRUNSWICK. — TOWN HALL: Private Secretary April 19: excellent co.: large house. St. John's Orchestra and Concert co. 20 pleased packed house.

BANGOR.—OPERA HOUSE: Keith Stock co. in Deep Purple April 19, 20 pleased four small houses. Excuse Me 22 pleased three good houses.

AUGUSTA. — OPERA HOUSE: Old Homestead April 19 pleased: S. R. O. Excuse Me 24 pleased large house.

MARYLAND

ANNAPOLIS. — COLONIAL: Black Patti April 22 pleased good business.

MASSACHUSETTS

FALL RIVER.—SAVOY: The Girl of the Underworld April 19, 20, with James Evans, Arthur Morrison, Gertrude Tbarez, Charles Davis, Irma Manning, and Louis Heron; fair co. and performance; large attendance. Billie Burke made her first local appearance in The Runaway 24 with a co. of exceptional merit.—ITEMS: Manager George S. Wiley has made many improvements to the main entrance of the Savoy since the theatre reopened.—Harold Bauer appeared at Music Hall 23, and gave one of the best recitals heard here this season.—Manager W. F. Mason, of Get-Rich-Quick Wallingford co. (Eastern), arrived home 21. The co. closed in Scranton, Pa., 27. W. F. GEE.

NORTHAMPTON. — ACADEMY: Richard Carle and Edna Wallace Hooper in Jumping Jupiter April 18 pleased large attendance. Exercises in Commemoration of Shakespeare's Birthday 23; crowded house.—GREENE HALL: Smith College costume recital of folksongs of Ireland, England and Scotland, by Orinka, Dorothy, and Rosalind Fuller 24; very good; attendance large.—PLAZA: Vaudeville headed by Gus Edwards's Country Kids.

LOWELL.—OPERA HOUSE: Lew Dockstader's Minstrels April 22; two fair houses; deserved better. Montgomery and Stone 23; good house. Excuse Me 27 pleased.—MERRIMACK SQUARE: Vaudeville 22-27 pleased good business: S. R. O.—KEITH'S: Vaudeville 22-27 pleased capacity.—ACADEMY: Hallett Stock co. in The New Butler, and others 22-27: good business.

LAWRENCE.—COLONIAL: Paul Marcel's French Players April 15: fair house. Country Boy 16: S. R. O. Littlest Rebel 20: S. R. O. Confession 22: fair house. Montgomery and Stone 24: S. R. O.

LYNN.—AUDITORIUM: Morison Stock co. in The Witching Hour April 8-13 pleased capacity. Camille 15-20.—ITEM: John Meehan engaged as director, and Richard Lee has been added to Morison co.

BROCKTON. — HATHAWAY: Thompson-Woods's Stock co. in The Witching Hour April 22-27 (except 24) pleased good business. Country Boy 24 pleased large house.

ATHOL. — ELLSWORTH: The Confession April 18: good co.; excellent business. Diamonds and Hearts 19: by A. H. S. Seniors; pleased good business.

HOLYOKE.—EMPIRE: Empire Stock co. in Beverly of Granstark April 22-27 pleased fair business.

FITCHBURG.—CUMINGS'S: Littlest Rebel April 23 pleased good business.

SOUTHBRIDGE.—BLANCHARD'S: Vaudeville April 18-24 pleased good business.

MALDEN.—AUDITORIUM: Temple Players April 14-20: good co. and house.

MICHIGAN

DETROIT.

At the Garrick April 22-27 Robert Mantell was seen in repertoire, and the attendance was excellent during the week.

Ralph Hers played his second engagement in Dr. De Luxe at the Opera House 22-27, and next week The Trail of the Lonesome Pine.

It was a busy week 22-25 at the Temple, and the bill was headed by a clever satire on the suffragette by Joan Lasky. Belle Blanche made a hit with her imitations. The balance of the programme included Joe Jackson, Six American Dancers, Jennings and Nelson, Three Kreests, Romalo and Delano, and Armstrong and Clark.

Vaughan Glaser and co. offered The Girl of the Golden West at the Lyceum 21-27, and The Nigger will be the attraction next week.

Miles's Theatre offered one of the best bills of the season 22-28, which included Melbourne McDowell and Jessaline Rodgers in The Sheriff and the Widow, Frank Bush, Burt Shepherd, Budd and Clare, and Perley and Burns.

The Golden Crook, featuring Billy Armstrong, held the stage at the Gayety 21-27. Next week, Dave Marion.

At the Avenue Theatre 21-27 The Bullfighters gave a good burlesque show. Next week, Miner's Bohemians and Charmion.

RLYP A. MARONI.

COLDWATER.—TIBBITTS: Fi Fi of the Toyshop April 16, 17 pleased big houses. Casey Jones 23 canceled.

PORT HURON.—MAJESTIC: Light Eternal 10; packed house. Spring Maid 11 pleased capacity. Matt and Jeff 14 pleased big house.

CALUMET. — THEATRE: Matt and Jeff April 16 delighted packed house. Dusty Pulls the Strings 19 pleased: S. R. O.

ADRIAN.—CROSWELL: The Stampede April 17 pleased small house. Light Eternal 23, 24 pleased fair business.

KALAMAZOO. — FULLER: Get-Rich-Quick Wallingford April 24 delighted capacity.

MINNESOTA

ST. PAUL.

Fuhr's Travel Festival revealed some interesting motion pictures at the Metropolitan April 21-25. Thurlow Bergen Players in The Girl of the Golden West 28-4. Lois Glaser 5-8. Bergen Players in Mrs. Dane's Defense 9-11. John Drew 13-18. Bergen co. 16-25. Rebecca of Sunnybrook Farm closes season 26-June 1.

The Orpheum bill 21-27 embraced Wilfred Clarke and co., Salerno, Boudini Brothers, Winsch and Poore, Dorita; Ernie and Mildred Potts, and Hoe. S. N. Lenz, who delivered a talk on the saving of the elk.

The Empress 21-27 offered Monarch Four, Dollar Trouse, Ted Gibson, Grassi Brothers, and Mary Dorr, St. Paul girl, in songs and stories.

The Jardin de Paris Girls were the attraction at the Star 21-27.

Homer Briggs, known to the stage as Howard Tremaine, a St. Paul boy, has joined the Bergen co. JOSEPH J. PFISTER.

WINONA. — OPERA HOUSE: Sothern and Marlowe in Taming of the Shrew April 15: well

TICKETS

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received at advanced prices. Louisiana Lou 27 pleased.

SLEEPY EYE.—OPERA HOUSE: Standard Players in Barriers Burned Away April 25 pleased good house.

MISSISSIPPI

TUPELO.—UNDER CANVAS: Guy Players March 15-20 pleased good business.

MISSOURI

ST. LOUIS.

The Woman was the attraction at the Olympic April 14-20, and greatly pleased good houses. Charlotte Walker in The Trail of the Lonesome Pine followed.

The Never Homes visited the Shubert 14-20, and provided much amusement.

The Goose Girl was seen at the Americus 14-20. Virginia Ackerman, Florence Nelson, Victor Sutherland, and Robert Hills in leading roles, gave very satisfactory performances.

Thomas Jefferson and co. in The Cricket on the Hearth was the headline at the Columbia 14-20, and pleased good business.

VIVIAN S. WATKINS.

KANSAS CITY.—SHUBERT: Never Homes April 21-26; excellent satisfaction and business. Lyman Howe's pictures 28-4.——WILLIS WOOD: Woodward Stock opened in Rose of Rancho 21; Eva Lang in principal role; fine co.; good business. Girl of the Golden West 28-4.——GRAND: Gems, Girl 27; well received. Grossett's Mr. 4.——ORPHEUM: Cecilia Loftus (headliner) 21-27; immense business.——EMPRESS: Girl Revue; Comedy Circus (fortnight) 21-27.——GAYETY: Vanity Fair 21-27 found favor.——ORPHEUM: Queen of Follies Burners 21-27; biz business. Darlings of Paris 28-4.

D. KENDY CAMPBELL.

ST. JOSEPH.—TOOTLE: Maude Adams in Chanticler April 17; capacity. The Columbus Club in The Masqueraders 22, 23.——LYCEUM: Vanity Fair Extravaganza 14-17 pleased good business. Morton and Moore in The Merry Whirl 21-24. The Barrier 25-27.

HANNIBAL.—PARK: De Armond Sisters' Stock co. in The Awakening, Quincy Girl and Waif, Californian, For Her Husband's Sake, Charity Child, and Princess of the Pawnee April 18-20; good co.; fair business. Harvey Stock co. 22-27.

LOUISIANA. — BURNETT-BUHLL: Westford Stock co. April 22-27; opened well.

MONTANA

BUTTE. — BROADWAY: Excuse Me April 21 pleased good house. Newlyweds 24 pleased fair house. Madame X 25 drew well and pleased.——FAMILY: Gillette Stock co. in The Little Minister 21-27. The Sacrifice 28-5; good business.

NEBRASKA

OMAHA.

Paid in Full drew a series of fair-sized audiences at the Brandeis April 11-13. Maude Adams 15, 16 opened to a large and loyal audience. Josephine Victor as the Hen Pheasant divided the honors of the performance with the star. The long cast was acceptably filled throughout. Henrietta Crosman 18-20. Al. Field's Minstrels 21.

At the Boyd The Heart Breakers 12, 13, had a very successful engagement, and the leading parts were well taken. The Deep Purple 14-16.

This is the last week of Eva Lang with the Woodward Stock co. at the American; Love Watches being the bill.

The Krug has The Queens of the Folies Bergere and "Kid" Candield.

Business promises to be very quiet the next ten days as there is nothing definitely booked at either the Brandeis or the Boyd from 21 to 2. When The Goose Girl is billed for a three night engagement at the former mentioned house, to be followed by Helen Ware 13-15.

J. RINGWALT.

LINCOLN.—OLIVER: Deep Purple April 17 pleased two good houses. Al. G. Field's Minstrels 20 pleased capacity. Barrow-Winnimore Players opened indefinite season 20 in The Fortune Hunter; co. will lay off when traveling attractions appear.

BEATRICE. — LYRIC: Keller Brothers April 18-20 pleased good business. Goose Girl 20; good advance sale.

NEVADA

RENO.—MAJESTIC: A Yankee in London April 18 delighted S. R. O. Hoyt's Minstrels 24, 25 pleased.——ITEM: Leo G. Bell, a well-known Eastern stock actor, appeared in A Yankee in London 15, for the benefit of the Sisters' Hospital, supported by society amateurs. Mrs. Martin L. Howland, Mrs. Harold Hale, Mrs. Cora Sager, and Harold Hale, Frank Gaskin, August Frohlich, Charles D. Martin, and Jack Vernon were seen in important roles and pleased.

NEW HAMPSHIRE

BERLIN.—ALBERT: Richard Carle in Jumping Jupiter April 17 pleased good business.——CITY: Richard Rose Feast of Reason to Aeolian Hall 19-20; fair business.——PALACE: Movers. 21; Girl Invisible, Mann drew the $1,000 automobile.—Amanda Vallier, of this city, won the diamond ring contest.

DOVER CITY. — Get-Rich-Quick Wallingford April 4 pleased good business. Excuse Me 17 delighted good house.

PORTSMOUTH.—THEATRE: Country Boy April 17 pleased big business. The Confession 25; K. of C. benefit.

CLAREMONT.—OPERA HOUSE: Dear Old Billy April 18 pleased medium house.

NEW JERSEY

HOBOKEN.

The Gaiety Players presented The Searchlight April 15-20, and made a big hit. The play is a new one from the pens of Marvin A. Riley and Walter Fox Allen, dealing with newspaper men and their daily lives. Severn Dr. Dora and Joe ale Arnold in leading roles, and Grace Valentine Bernard McOwen, W. H. Gerald, and William Gilder all appeared to advantage. The House 21-26.

REGINALD SIMPSON.

PATERSON. — LYCEUM: Dave Lewis Is Don't Lie to Your Wife April 22-27; good business.——EMPIRE: Wizard of Oz, by the Musica Stock co., 22-27; good business.——PARK HOUSE: Stock co. in The Witching Hour 22-27; good attendance.——ITEM: The Lamia Girl entertained the Empire co. in their rooms after the performance. The evening was most enjoyed.

CAMDEN.—TEMPLE: De Vonde Stock co in The Old Willow Farm April 15-20 pleased big business. Dr. Jekyll and Mr. Hyde 22-24 with Chester De Vonde in title role. Susie Brown 25-27 and stock co. in The Great Divide 28-4.

G. JOHNSON HARTEL.

TRENTON.—TAYLOR: Vaudeville April 21 20 pleased.——TRENT: Belle of New York 22-27; opened to capacity.——STATE STREET: Vaudeville 22-27 pleased good business.——BROAD STREET: Vaudeville 22-27 drew well and pleased.

JERSEY CITY.—MAJESTIC: Madame Sherry April 22-27; fine business. Howard Thurston 29-4.

BURLINGTON. — AUDITORIUM: Popular-price vaudeville April 16 drew well and pleased.

NEW YORK

ROCHESTER.—LYCEUM: The Rose Maid April 15-17; unusually good cast; well received. Patience was well rendered by a cast of local singers 18-20. German Players 23, 24. The Marriage-Net 25-27.——BAKER: Stronghearst with Norman Hackett in the title-role, 15-20 attracted large houses. The Girl from Rector's 22-27.——CORINTHIAN: The Ginger Girls 15-20; an entertaining burlesque that pleased.——COOK'S: Bohemian Burlesquers 15-20 drew well; one of the features being the appearance of Charmion. The Great Ralish 22-27.

E. G. ZIMMER.

ELMIRA.—LYCEUM: James K. Hackett in The Grain of Dust April 20 delighted big house. Get-Rich-Quick Wallingford 23 pleased big business.——COLONIAL: Stanford and White Players in The Commuters 21-27.——ITEM: Alterations are being rushed at Horich's for the coming of the opera season the middle of May. A co. of unusual strength has been stated, and the management looks for the most eventful season in that profitable theatre's history.

J. MAXWELL. BEERS.

BROOKLYN.—CRESCENT: A Man's World April 22-27; well received.——GOTHAM: Gotham Stock co. in The Witching Hour 22-27.——DE KALB: Success Stock co. in The Day After 22-27; pleased good business.——MAJESTIC: Little Boy Blue 22-27; heartily welcomed.——BROADWAY: The Red Widow 22-27; good business.——GREENPOINT: Caroline Franklin in The Club Woman 22-27; headed good bill.

CHARLES J. RUPPEL.

ALBANY. — HARMANUS BLEECKER HALL: Lotell-Vaughan Stock co. in The Third Degree April 22-27. Talk of the Town 28-4.——EMPIRE: Rabinow Orpheus Girls 22-24; packed houses. Bd. Worthy and Ginger Girls 25-27.——GAIETY: Tiger Lilies Burlesquers 22-27; packed houses.——PROCTOR'S: Julia Rive and co. and Sidney Deane headed bill 22-27; packed houses.——MAJESTIC: Vaudeville and pictures 22-27 drew well and pleased.

G. W. HERRICK.

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SYRACUSE. — WIETING: Caught in the Rain April 22-27, by the Ralph Kellard Stock co.——EMPIRE: The Marriage-Net 22-24; small house.——EASTABLE: Burbar pictures 22-30; fair business.——ITEM: General Manager John L. Kerr, of the Rain's Circuit, spent 19-20 here.

E. A. BRIDGMAN.

BUFFALO.—STAR: The Commuters April 21-27; packed houses.——SHEA'S: Nora Bayes and Jack Norworth headed bill 21-27; quad. of fervings and business.——GARDEN: Jack Singer's Behman Show 21-27 pleased big business.

J. W. B.

WATERTOWN.—CITY: Naughty Marietta April 13; good co.; fair business. Get-Rich-Quick Wallingford 17 pleased capacity.

DON HOLBROOK.

GLENS FALLS.—EMPIRE: Get-Rich-Quick Wallingford April 11; fair co.; good business. Common Law 12 satisfied fair business. Fortune Hunter 15 pleased fair house. Girl from Rector's 16; fair business and co. Naughty Marietta 20 pleased. Franklin Stock co. 22-27; opened to fair house.

UTICA. — MAJESTIC: Get-Rich-Quick Wallingford April 18 pleased. Majestic Stock co. in The Bandbirds 18-20; large house.——SHUBERT: Morton Musical Comedy co. in The Girl from Paris 15-20 pleased big business.

PENN YAN.—SAMPSON: What Happened to Jones April 9 (local benefit) pleased S. R. O. Chocolate Soldier 17 pleased capacity. Sunny 18; fair co.; light business.

WOLCOTT. — GRAVES: Alice in Wonderland April 3, 4 (local) pleased good houses. Millionaire's Wife 15; poor co.; fair house. Peck's Bad Boy 23 pleased fair business.

TROY.—RAND'S: Richmond Stock co. in The Witching Hour April 15-20. Pierre of the Plains 22-27; opened big business; house sold several days in advance.

CORNING.—OPERA HOUSE: Naughty Marietta April 10 pleased good business. Chocolate Soldier 16 pleased large house.

POUGHKEEPSIE. — OPERA HOUSE: Richard Carle in Jumping Jupiter April 20; fair business.

WELLSVILLE.—BALDWIN'S: Girls drew co. April 15-20; good business. The Rosary 22 pleased.

HORNELL.—GRATTAN: Excuse Me April 20 pleased good house. The Rosary 22; fair business.

NEWARK.—SHERMAN: Pavilion April 20 pleased good business. Pavilion Stock co. opened in Sunny South 22 pleased fair house.

PLATTSBURGH. — THEATRE: Naughty Marietta April 19; two small houses; pleased. Dear Old Billy 24 pleased fair business.

KINGSTON. — OPERA HOUSE: Chocolate Soldier April 24 pleased good business. Naughty Marietta 26 pleased good business.

McKillop.

FINAL SCENE IN THE FAIRY GODFATHER, AS PRESENTED BY THE HARESFOOT CLUB, OF THE UNIVERSITY OF WISCONSIN

GENEVA.—SMITH: G. R. O. Wallingford April 19 pleased good business. Freckles 20 pleased.

NEWBURGH.—ACADEMY: Richard Carle and Edna Wallace Hopper in Jumping Jupiter April 23 pleased S. R. O.

AUBURN. — JEFFERSON: Jefferson Stock co. April 22-4: good co.; excellent business.

PERRY.—AUDITORIUM: The Rosary April 26 pleased.

NIAGARA FALLS. — INTERNATIONAL: Appell Stock co. April 22-27: S. R. O.

SALAMANCA. — ANDREWS: Excuse Me April 18 pleased S. R. O.

NORTH CAROLINA

ASHEVILLE. — AUDITORIUM: Buster Brown April 16 pleased good business.

NORTH DAKOTA

DICKINSON. — OPERA HOUSE: Casey Jones April 17 pleased fair house.

OHIO

CLEVELAND.—OPERA HOUSE: Helen Ware in The Price April 15-20 pleased good houses.——COLONIAL: Chocolate Soldier 15-20 pleased packed houses. —— LYCEUM: School Days 15-20; third appearance here: well received.——HIPPODROME: Old Timers' week 15-20. Among others were George Primrose, Maggie Cline, Gus Williams, Lydia Yeamans, and Colonel Sam Holdsworth (eighty-four years of age), whose fine tenor voice is worth hearing. ——CLEVELAND: Newell Opera co. in Mayor of Tokio 22.——EMPIRE: Midnight Maidens and On Their Honeymoon 15-20. —— PROSPECT: Nine good vaudeville acts 15-20.——PRISCILLA: Good bill and fine business.——GRAND: Vaudeville 15-20; good houses.

GEORGE DOWNS.

TOLEDO.—VALENTINE: May Irwin in She Knows Better Now April 18 pleased two large houses. Janet Beecher in The Concert 20, 27 pleased good business.——EMPIRE: Pete Curley and Will Halliday in Painting the Town 14-17. ——LYCEUM: Marian Jonquist in The Man on the Box. 11-13. The Flirting Princess 14-17. The Stampede 18-20. Norman Hackett Stock co. 21-27 in Strongheart. Co. includes Harriet Worthington, Dodson Mitchell, Isabel O'Madigan, Allen Seymour, Robert Sunley, Maude Earle, Walter Thomas, Glenn Anders, and Curtiss Guinness.——COLUMBIA: The Lorch Stock co. in The Rise Mouse 14-17. Howard Chase and Camille Lewis deserve special mention. The Southern Rose 18-20. JANE COURTS.

EAST LIVERPOOL.—CERAMIC: Excuse Me April 18 delighted two big houses. Girl of My Dreams 20 pleased good business.——ITEMS: Archie Putnam, local billposter, joined the advance Ringling car here.—Albert Lang, stage director for the Davis Players, Pittsburgh, spent several days here getting local pottery colorings for his production of The Middleman.—Manager Tallman installed a big mirror screen for his motion pictures at the Ceramic.—Manager Herron, of the American, announces that his house will remain open all Summer with vaudeville and pictures.—Rock Springs Park will be closed this season, owing to the cancellation of all excursions by the railroad company.

LIMA. — FAUROT: Flirting Princess April 20 pleased good business.——LYRIC: Lyric Stock co. in A Tale of the Hills 15-20; fair business. ITEMS: Regular season at Faurot closed 20. Manager Cunningham intends to put in motion pictures for Summer season.—Lyric closed 20 for repairs, to open soon under new management. Manager Herzer having sold his interest to T. F. Doyle, who is now sole owner.

YOUNGSTOWN.—GRAND: Wright Huntington Players in Mary Jane's Pa April 15-20; large and well-pleased houses.——ITEM: Max Wolfe has resigned as treasurer of the Grand, and will be in charge of box-office at Idora Park this Summer.

SPRINGFIELD.—FAIRBANK'S: The Concert April 18 pleased fair business.——ITEMS: The Sun Amusement co. opened a season of vaudeville at the Fairbank 20.—The Lewis-Oliver Stock co. opens at the New Sun on May 6.

AKRON.—GRAND: Everywoman April 11-13 pleased fair business. Around the Clock 15-17 satisfied good houses. Billy 19, 20, and Girl of My Dreams 24; both pleased good attendance.

BELLEFONTAINE.—GRAND: Cow and Moon April 11; excellent attraction; fair business. Mildred Holland in The Power Behind the Throne 23 drew well.

TIFFIN. — GRAND: Howe's pictures April 11 pleased large house. Ton o' th' World 17 drew well and pleased. Flirting Princess 19 pleased.

URBANA.—CLIFFORD: Billy Clifford closed season in Girl, the Man and the Game April 26, 27.

CHICAGO JUNCTION. — MASONIC: Sis Perkins April 17; poor co.; light house.

PORTSMOUTH. — GRAND: Girl of My Dreams April 16; excellent; good business.

OKLAHOMA

OKLAHOMA CITY.—OVERHOLSER: Shrimer Minstrels April 15, 16 pleased; S. R. O. Viola Allen in The Herforde 20; closed season; record house.——METROPOLITAN: North Brothers' Stock co. 15-21. Bobby Burnit 22-28; good business.——AUDITORIUM: Johanna Gadski 20 pleased.——FOLLY and LYRIC: Closed for season.

GUTHRIE.—THEATRE: Brooks-Mulholland Twins co. in Out of the Fold, Arabian Nights, Light That Failed, Amy, the Circus Girl; The Christian, Oliver Twist, and The Devil April 18-21.

MUSKOGEE.—HINTON: Frank North Stock co. in The Love Route April 14-20 pleased capacity.——ITEM: Shrine Lodge bought out entire house 20.

VINITA.—GRAND: Della Clarke in Introduce Me April 18; deserved better business.

SHAWNEE. — BECKER: Elities' Band April 16 pleased good house.

OREGON

PORTLAND.—HEILIG: Elsie Janis in The Slim Princess April 15-17 pleased good business. William Faversham in The Faun 18-20 delighted good houses. May Robson in A Night Out and The Rejuvenation of Aunt Mary 21-23.——BAKER: The Witching Hour 15-20 pleased good houses.——ORPHEUM: Alda Overton Walker in A Day with a Minstrel Show 22-27; opened well.

JOHN F. LOGAN.

PENNSYLVANIA

SCRANTON. — LYCEUM: Madame Freida Zeibel April 12; excellent co.; poor business. Madame Sherry (Co. D) 18, with Tessa Costa as Yvonne and Mabel Lallin as Lais; both deserve special mention.——POLI: Vassar Girls 15-20; head fine bill.——NEW ACADEMY: Billie Brice headed bill 15-20, and scored.——COLUMBIA: New Big Review 15-20; co. and business excellent.——ITEMS: Season at the Columbia closed 20.—Madame Sherry's Co. D closed here 13.

DUBOIS.—AVENUE: Sunny South March 30; poor co. and business. Fortune Hunter April 3; good co.; excellent business. Alias Jimmy Valentine 10 pleased good business. Graham Stock co. in Sis Perkins, The Stenson, Rip Van Winkle, Chinatown Charlie, Rose of Killarney, and For Her Sake. Evans's Minstrels 23 deserved better business.

READING.—ACADEMY: James K. Hackett in The Grain of Dust and The Bishop's Candlesticks April 15; fine co.; pleased excellent house; two of the best offerings of season. The Full Back 17; play by D. J. McDermott, local playwright; well presented. Merry Burlesquers, with Richy W. Craig, 18; two very good houses.

M'KEESPORT.—WHITE'S: Pinafore April 15, 16 (local) pleased good business. Among those deserving mention are: J. E. Jenkins, I. K. Myers, H. B. Brockett, G. B. Wright, Edna Walters, Elsie Forrester, and Bess Phillips. Merry Burlesquers 22 pleased large house.

BEAVER FALLS.—LYCEUM: Excuse Me April 15 pleased big business. May Irwin 18 pleased good house. Blue Ribbon Girls 20; big house. Price and Butler co. 22-24.——JUNCTION PARK THEATRE: This house will shelter the Chauncey-Kiefer co. this Summer.

WILLIAMSPORT.—LYCOMING: The Million April 15; enthusiastic house. Morning After 20 failed to pleased small house. Baby Mine 22 pleased light house.

JOHNSTOWN.—CAMBRIA: Cambria Stock co. in The Crisis April 22-27 (except 23); good business. Merry Burlesquers 23 pleased good house.

SUNBURY.—CHESTNUT STREET: Morning After April 15; large house. Goldie Joaf and Carl Krusada shared honors. Baby Mine 23 pleased large audience.

BRADFORD.—THEATRE: Huntley-Sneath Stock co. in Lion and Mouse April 22-27 pleased good business. Evans's Minstrels 24 delighted crowded houses.

ALLENTOWN.—LYRIC: Miss New York, Jr., April 13; two fair houses. Fortune Hunter 15 pleased two big houses.

POTTSVILLE.—ACADEMY: Dorner Players in Paid in Full and Married for Money April 15-20; capable co.; well received.

HAZLETON.—GRAND: Dorner Players in Mrs. Temple's Telegram April 8-13 pleased big business.

LEBANON.—ACADEMY: Manhattan Players April 15-20 (except 17). Baby Mine 17; good co. Newlyweds 26 (return).

BUTLER.—MAJESTIC: Herne Stock co. in Girls April 22-27 pleased good business.

RIDGWAY.—OPERA HOUSE: The Rosary April 29 pleased.

WELLSBORO. — THEATRE: The Rosary April 20 pleased good house.

RHODE ISLAND

PROVIDENCE. — OPERA HOUSE: Aborn Opera co. April 21-4 pleased good business.——KEITH'S: Albee Stock co. in The Fortune Hunter 22-27 pleased good business. The Witching Hour 29-4.——EMPIRE: The Spendthrift 22-27 pleased good houses. H. F. HYLAND.

WOONSOCKET. — BIJOU: Stock co. in Quincy Adams Sawyer April 15-20 pleased fair business. Leiah Hallock, Alfred Britton, Laura Tintle, and Grant Ervin deserve special mention. Madame X 22-27; opened to good business.

NEWPORT.—OPERA HOUSE: Billie Burke in The Runaway April 22 pleased big house.

SOUTH DAKOTA

SIOUX FALLS.—NEW THEATRE: Village Postmaster April 14 pleased good house. Deep Purple 19; good co. and business. White Squaw 21 pleased good house. Henrietta Crosman in The Real Thing 22 pleased capacity.

TENNESSEE

MEMPHIS.—LYCEUM: Victor Herbert's Orchestra April 23, 24 pleased fair house.——LYRIC: Third Degree 21-26 pleased good houses. ——ORPHEUM: Good vaudeville 21-26; good business.

CHATTANOOGA.—BIJOU: Billy "Single" Clifford in The Man, the Girl and the Game April 15-17 pleased fair business.——ITEM: The Lyric and Bijou theatres are closed for season.

PARIS.—DIXIE: Casey Jones April 12; poor co.; good business. Coburn's Minstrels 16 pleased house. Paul Gilmore in Mummy and the Humming Bird 22 delighted capacity.

BRISTOL. — HARMELING: Buster Brown April 20 pleased two good houses.

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UTAH

SALT LAKE CITY.

At the Salt Lake Theatre the Garrick Stock co. presented Salvation Nell entire week of April 8 to fair business. The role of Nell was well portrayed by Ida Adair, who in her successful engagement with this co. has played a wide range of parts from grave to gay, was never seen to better advantage. Thurston Hall as Jim shared the honors, each being warmly received by audiences at all times. Elizabeth Ross, Margaret Dills, J. David Horblin, Walter R. Seymour, John Sumner, Harry Taylor, and William Bernard were each good. Blanche Bates in Nobody's Widow 18-20.

At the Orpheum, week of 14, Louise Dresser shared honors with every other number on the bill, their being no bad ones in the box. Nina Payne and co. in La Somnambule were highly popular. Donovan and McDonald in Irish specialties were a scream. Percy Waram and co. were a howl. The Moffett-Claire Trio of Dancers are as neat as anything of the season. The Four Lyric Latins were called again and again. The novelty was Snider and Curtis in a new and wonderful exhibition of electrical experiments which made a great hit. In addition to being popular on the stage, Louise Dresser gave a morning lecture to ladies. I suppose the subject was "How I Did It," or look on this picture and then on that.

At the Colonial, Clarence Bennett and co. presented The Squaw Man 14-17 to light business. George V. Dill, Al. Smith, N. W. Bennett, Walter Lee, Glenn Porter, and Master Leo were each satisfactory. Balance of co. mediocre.

Max Figman is in the city, and training the Garrick co. in Mary Jane's Pa, which they will present at the Garrick Theatre week of 14.

C. E. JOHNSON.

VERMONT

ST. ALBANS.—OPERA HOUSE: William Hawtrey in Dear Old Billy April 23 drew well and pleased. William Lawrence in Old Homestead 26 pleased good business.

BELLOWS FALLS.—OPERA HOUSE: William Hawtrey in Dear Old Billy April 19 pleased excellent business.

BRATTLEBORO. — AUDITORIUM: William Hawtrey in Dear Old Billy April 17 pleased capacity.

BENNINGTON.—OPERA HOUSE: Naughty Marietta April 19 pleased good house. Myrkle-Harder Stock co. 20-6; opened well.

BARRE.—OPERA HOUSE: Jumping Jupiter April 16 pleased big house.

NEWPORT.—LANE'S: Old Homestead April 25 pleased good house.

VIRGINIA

STAUNTON.—BEVERLEY: The Newlyweds April 20 delighted two good houses.——UNDER CANVAS: Spark's Circus 20 drew well and pleased.

RICHMOND.—ACADEMY: Forbes-Robertson in Passing of Third Floor Back April 20 pleased big business. Season closed.——BIJOU: The Penalty 22-27 pleased.

WINCHESTER. — AUDITORIUM: Newlyweds April 25 pleased fair house.——UNDER CANVAS: Spark's Circus 24: good business.

WASHINGTON

SPOKANE. — AUDITORIUM: Excuse Me April 17, 18; big business. Newlyweds 19-21 pleased. Madame X 22, 23 drew well. Lulu Glaser in Miss Dudelsack 26-28 pleased big business.——AMERICAN: Keating and Flood's Musical Comedy co., with Maybelle Baker, Lillie Sutherland, and Carlton Chase in Gay Paris 14-20; good business.——ITEM: Manager Keating, of the musical comedy co., playing at the American Theatre, has inserted the following clause in contracts with chorus girls: "I hereby agree not to be married any time within six months after entering the employment of this co. under this contract. Should I break this agreement I understand that my position is to be forfeited." W. S. McCREA.

SEATTLE.—METROPOLITAN: Rebecca of Sunnybrook Farm April 14-20; medium, to large houses; pleased.——MOORE: Madame X 14-20 pleased fair house.——SEATTLE: Jessie Bartley co. in Lily and the Prince 14-20; fair business; pleased.——COLISEUM: Oliver D. Bailey co. in Shenandoah 14-20; fair business.

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M. STEIN'S MAKE-UP
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Alma, Where Do You Live? April 9; poor house. Excuse Me 10 pleased good business.

BELLINGHAM.—BECK: James Rowe in The Tourists April 6, 7. Adeline Dunlap in Madame, X 12 satisfied good business.

TACOMA.—THEATRE: Madame X April 7, 8; capable co.; deserved better house.——PRINCESS: Princess Stock co. 8-13; good business.

ELLENSBURG.—THEATRE: Newlyweds April 16 pleased fair house.

WEST VIRGINIA

WESTON.—CAMDEN: Paid in Full April 19 pleased light house.

WISCONSIN

APPLETON.—THEATRE: It Happened in Potsdam April 16 pleased fair house. Cricket on the Hearth 19 delighted capacity. Louisiana Lou 20 satisfied large house. Mutt and Jeff 21 pleased small business.

OSHKOSH.—GRAND: Al. H. Wilson April 17; big house. Louisiana Lou 19; packed house. King of Wild West 21; good business. Mutt and Jeff 22 pleased good house.

MADISON.—FULLER: Mutt and Jeff April 19; fair co.; good business. Lion and the Mouse 21; good co.; poor house. Get-Rich-Quick Wallingford 22 pleased good house.

JANESVILLE.—MYER'S GRAND: Sothern and Marlowe in Taming of the Shrew April 17 pleased largest house ever here. My Wife's Family 21; fair business.

SHEBOYGAN.—OPERA HOUSE: David Bispham April 19; capacity. Young Buffalo 22 pleased. Mutt and Jeff 24 pleased good house.

EAU CLAIRE.—OPERA HOUSE: Get-Rich-Quick Wallingford April 21 satisfied good business.

BELOIT.—OPERA HOUSE: Mutt and Jeff April 18; big house despite bad snowstorm.

WYOMING

LARAMIE.—OPERA HOUSE: Hugo Brothers' Greater American Minstrels April 13; best minstrel offering ever here. Arms and the Man 20 pleased good business. Introduce Me 22 pleased fair house.

CANADA

MONTREAL.

The Girl in the Taxi was the bill at His Majesty's April 15-20, and was creditably played by good all round co. Roy Sumner, Walter Morton, and Mr. Cluxsetti were especially deserving of commendation. Rebecca of Sunnybrook Farm 22-27.

As a laugh provoker, Mutt and Jeff at the Princess undoubtedly scores a hit. In the title-roles Richard F. Freeman and George Edwardes did clever work. Joseph Herbert, Jr., and Lillian Goldsmith did an exceedingly pretty dance, and the Misses Hopkins, Harrington, and Sheldon all deserve mention. Baby Mine 22-27.

The morality sketch, Everybody, is the headliner at the Orpheum, and proved exceedingly interesting. Harrison Armstrong scored in Squaring Accounts. Maud Banair and Joe Ward, Hilda Thomas and Lou Hall, Belle Adair, Colero and Fay, and the Three Jessetty Brothers, all go to make up a good programme.

The Regatta Girls give good entertainment at the Royal. Ted Burns and John Price are responsible for lots of fun, and Ann Grant and Marie Fisher sing well. Walter Greaves, at one time treasurer of the Royal, is in charge of the co.

The striking melodrama, La Rete Feroce, is the bill at the National. W. A. THERMAYNE.

OTTAWA, ONT.—RUSSELL: The Earl Grey Musical and Dramatic Competition April 15-20. Sir John Hare and Dr. A. S. Vogt, judges. Duke of Connaught in the Royal box. Hamilton Operatic Society presented one act of Floradora, and the Montreal Thespians presented The Amazons; very well staged and acted. There are thirteen entries for week.——DOMINION: Dominion Stock co. opened Summer engagement 15 in The Man of the Hour; big house.——COLONIAL: Colonial Stock co. in The Silver King 15-20; big business.

LONDON, ONT.—GRAND: Mr. Bob April 9 (local); fair house. C. James Bancroft in The New Boy 10; deserved better patronage. Buntz Pulls the Strings 12, 13 satisfied three good houses. Importance of Being Earnest 16; London Dramatic Society; average house. Oliver Twist, with Allison May, 18, 19 satisfied light house. Spring Maid 20; two capacity houses. Mutt and Jeff 22-24; good houses.

WINNIPEG, MAN.—WALKER: Mrs. Leslie Carter in Two Women April 15-17; big business. Miss Nobody from Starland 18-20 pleased.——WINNIPEG: Permanent Players in The Stronger Sex 15-20; big business.——GRAND: Monte Cristo 15-20; good business.

CALGARY, ALTA.—GRAND: Gus A. Forbes co. April 8-13; good co. and business.——LYRIC: Barnum, hypnotist 8-13 failed to please poor business.——ORPHEUM: J. W. Chizferd's Burlesque co. 8-13; big business.

REGINA, SASK.—THEATRE: Jeane Russell co. April 8-11; fair co. and business. Plays: The Half Breed, Devil, Little Minister, and Texas Ranger. Girl from Rector's 12, 13 pleased fair houses.

MOOSE JAW, SASK.—THEATRE: Jeane Russell Stock co. in Man from Home and Texas Ranger April 12-17 pleased. Girl and the Tramp 19, 20.

ST. JOHN, N. B.—OPERA HOUSE: Billy Carleton in The Purple Widow April 24, 25; fair business.

BRANTFORD, ONT.—THEATRE: C. James Bancroft 15; fair business. Buntz Pulls the Strings 18; two packed houses.

ST. CATHARINES.—GRAND: Excuse Me April 22 pleased capacity.

WOODSTOCK, ONT.—OPERA HOUSE: Mutt and Jeff April 17 pleased good house.

STOCK NOTES.

Eva Lang and her stock company, with Elliott Dexter as leading man, opened a season of eight weeks at the Wilde Wood Theatre, Kansas City, Mo., on April 21, in The Rose of the Rancho.

John Pollock will install a stock company at the Empire Theatre, Syracuse, N. Y., on May 6.

Florence Edney has closed her season with The First Lady in the Land and will open on May 6 at the Empire, Syracuse, for a stock season. This is a return engagement, Miss Edney having played there in stock last Summer.

A stock company will occupy the Grand Theatre at Vinita, Okla., for the Summer.

Edna Earl Andrews has been engaged for the West End Stock company.

Ralph Merchant has been engaged for the Horne Stock company at New Castle, Pa., where he opened as Howard Jeffries, Jr., in The Third Degree.

The Klimt and Gazzolo Stock company, which opened at the Bijou, Minneapolis, Minn., on March 10, for an indefinite run, includes Lee D. Ellsworth, director and manager; William Jassey, Morris McHugh, Harvey Hays, Rupert Drum, Howard R. Hall, George Shin, R. J. McSherry, James Sullivan, Diana Dewar, Gwendolyn Delaney, Madlyn Journe, Blanche Dix, and Virginia Douglas.

Opening May 13, a Summer stock season will open at the Opera House, Colorado Springs, Ark., when James Hawley and players will be seen in royalty plays, opening with Mary Jane's Pa.

The Perkins-Brown Players opened on April 22 at the New Gorman Theatre, South Framingham, Mass., in The Whirlpool. The company, headed by David Perkins and Jessica Carbee, includes Philip Brown, J. H. Bodge, William Healey, Baker Collins, L. Smith, Eda Sawyer and Millicent Barbour.

The Rivermont Casino at Lynchburg, Va., will be opened on May 30 by a strong company headed by Ernest Latimore and "Billy" Long. It is understood that this company will alternate with Bert Leigh's company which opens at the Roanoke Casino in the near future.

The Wizard of Oz was capitally presented by the musical stock company at the Empire Theatre, Paterson, N. J., April 22-27. Fred Nice and Raymond Crane in the star parts scored, as did Rose Murray, who rendered them able support. Madge Caldwell was in her usual good voice and W. H. Conley captured many a laugh.

Manager Roberts, of the Auditorium at Malden, Mass., intends to install a stock company in his house about May 1.

Hugh Reticker, formerly of the Stanford and Western Players, has become a member of the Ralph Kellard Stock company at the Wieting Opera House, Syracuse, N. Y., where his excellent work is winning much commendation. Thomas Williams has joined the Poli Stock company, Holyoke, Mass.

The Metropolitan Players who opened at the Academy in Baltimore, Md., on April 29 include the following players: Edwin Mordant, Edgar Baume, Egbert Roach, Joseph Allen, Aldrich Bowker, Arthur Howard, William McKey, Donald Worthington, Wallace Mercer, Garritt Beekman, Stapleton Kent, Grace Atwell, Roslind Coghlan, Margaret Bourne, Julie Herne, Alla Perry Byers, and Loya Calmon. Judging by their cordial reception the engagement should be successful.

RECORD OF DEATHS.

Mrs. John T. Kelly (Flora Zanfretta) died at her home, Elmhurst, N. Y., on April 18, of paralysis. She was fifty-nine years of age. Her husband is with Weber and Fields, and their son, Harry, is in A Winsome Widow. Mrs. Kelly was one of the famous Zanfretta Family, pantomimists.

George D. Lambson, veteran minstrel, died at his home, Gardner, Mass., on April 6, of indigestion. He was interlocutor and baritone soloist for Hi Henry, Whitmer's and Francisco Minstrels, Gorton's New Orleans Minstrels, and Whittemore and Clark. He was fifty years of age, and retired about eight years ago. His mother and two sisters survive.

Emil Brandeis, owner of the Brandeis Theatre, Omaha, Neb., was among those lost at sea in the "Titanic" catastrophe. He was a non-resident member of the Friars' Club.

Jules A. Baisar, born in Berlin, Germany, died at his home at Jackson, Mich., on April 17, aged sixty-nine. He leaves a widow and son, Charles, who this season was seen with Alla Nazimova.

Justin McCarthy, father of Justin Huntley McCarthy, dramatist, and eminent as novelist, historian, and statesman, died at Folkestone, England, on April 24, aged eighty-one years.

Married.

CAMPBELL-HILLABRANT.—Charles Campbell and Marian Hillabrant, in Chicago, Ill., on April 1.

CRAIG—VARS.—Harry R. Craig and Azzie G. Vars, at Wilmington, Del., on Dec. 2, 1911.

DANIELS—CONNELLY.—Edward C. Daniels and Teresa Connelly, at Bennington, Vt., on April 22.

DENNIS—ORMOND.—Ray Dennis and Lilla Ormond, in Boston, Mass., on April 8.

DUNNE—POWERS.—Edward F. Dunne, Jr., and Rosina Powers, daughter of Harry Parsons, on April 17, in Chicago, Ill.

FORBES—BOWMAN.—Harold Forbes and Carrie Bowman, at Charleston, W. Va., on April 7.

HAMMOND—BRENNER.—David Hammond and Dorothy Brenner, in Chicago, Ill.

HAMMOND—BRENNER.—David Hammond and Dorothy Brenner, in Chicago, Ill., on April 13.

LATELL—VOECKS.—Alfred Latell (Alfred Lee) and Elsa Voecks, in New York city, on April 20.

McDONALD—BOYD.—Alexander McDonald and Hattie Boyd, at Los Angeles, Cal., on April 9.

PRINGLE—MANN.—Edward J. Pringle and Blanche Mann, at San Jose, Cal., on April 5.

QUINTELLE—DAHL.—Joe Quintelle and Ida Dahl, at Charleston, W. Va., on April 7.

SELIGER—BEVERIDGE.—Madison Seliger, of Columbus, O., and Ray Beveridge, daughter of the former Governor of Illinois, and sister of Kuhne Beveridge, in London, England, on April 20.

WALKER—ALLEN.—James J. Walker and Janet F. Allen, in New York city, on April 11.

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DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Salt Lake City, U., 1-4. Los Angeles, Cal., 6-11.

ANGLIN, MARGARET (Louis Nethersole): Seattle, Wash., April 29-May 1. Portland, Ore., 2-4.

ARLISS, GEORGE (Liebler and Co.): New York city Sept 18—indefinite.

AT SUNRISE (Darrell H. Lvall): Westgate, Ia., 1. Fredericksburg 2. Waucoma 3. Postville 4. No. McGregor 5. Waukon 6. Lansing 7. New Albion 8. Reno, Minn., 9. Preston 10. Caledonia 11. La Crosse, Wis., 12.

BARRIER, THE: London, Can., 3, 4.

BARRIERS BURNED AWAY (Gilson and Bradfield): Herman, Minn., 1. Wahpeton, N. Dak., 2. Fergus Falls, Minn., 3. Stanley 4.

BATES, BLANCHE (David Belasco): San Francisco, Cal., April 29-May 11.

BEN-HUR (Klaw and Erlanger): London, Eng., April 15—indefinite.

BEVERLY OF GRAUSTARK (A. G. Delamater): Perry, N. Y., 1. Palmyra 2. Syracuse 3. Poughkeepsie 4.

BLUE BIRD (Liebler and Co.): Newark, N. J., April 29-May 4.

BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept 26—indefinite.

BUNTY PULLS THE STRINGS (Cecil DeMille): New York city Oct. 10—indefinite.

BUNTY PULLS THE STRINGS (William A. Brady): Butte, Mont., 4, 5.

BURKE, BILLIE (Charles Frohman): Lawrence, Mass., 1. Lowell 2. Worcester 3, 4. Haverhill 6. Springfield 7, 8. Utica, N. Y., 9. Ithaca 10. Hamilton, Can., 11.

BUTTERFLY ON THE WHEEL (Lewis Waller): New York city Jan. 8—indefinite.

CARTER, MRS. LESLIE (John Cort): South Bend, Ind., 4.

CLARKE, DELLA (John F. Sullivan): Ft. Collins, Colo., 1. Cheyenne, Wyo., 2. Laramie 3. Rock Springs 4. Salt Lake City, U., 5-8. Provo 9. Ogden 10. Preston, Ida., 11. Logan, U., 13. Pocatello, Ida., 14.

CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Sydney, Australia, April 13—indefinite.

CONFESSION, THE: Bangor, Me., 2. Berlin, N. H., 3.

CONCERT, THE (David Belasco): Cleveland, O., April 29-May 4. E. Liverpool 10.

COUNTRY BOY (Co. A: Henry B. Harris): Dover, N. H., 1. Bangor, Me., 2, 3, 4.

CROSMAN, HENRIETTA (Maurice Campbell): Denver, Colo., April 29-May 4. Cheyenne, Wyo., 6. Ogden, U., 8. Salt Lake City 9-11.

DIVORCE, THE (Rowland and Clifford): Chicago, Ill., April 29—indefinite.

DREW, JOHN (Charles Frohman): Madison, Wis., 1. Milwaukee, 2-4. St. Paul, Minn., 6-8. Minneapolis 9-11.

EVERYWOMAN (Eastern: Henry W. Savage): Hartford, Conn., April 29-May 4.

EVERYWOMAN (Western: Henry W. Savage): Toronto, Can., April 29-May 4. Montreal 6-11.

EXCUSE ME (Eastern: Henry W. Savage): Belleville, Can., 1. Brockville 2. Ft. Plain, N. Y., 3. Rome 4.

EXCUSE ME (Southern: Henry W. Savage): Taunton, Mass., 1. Fall River 2. New Bedford 3. Newport, R. I., 4. Hartford, Conn., 5. New Britain 8. Meriden 9. Middletown 10. New London 11.

EXCUSE ME (Western: Henry W. Savage): Winnipeg, Can., 1. Grand Forks, N. Dak., 2. Crookston, Minn., 3. Fargo, N. Dak., 4. Minneapolis, Minn., 5-8. Superior, Wis., 9. Duluth, Minn., 10, 11.

FARNUM, DUSTIN AND WILLIAM (A. H. Woods): Springfield, Mass., April 29-May 1. Waterbury, Conn., 2, 3.

FATHER, THE (Messrs. Oland and Burt): New York city April 9—indefinite.

FAVERSHAM, WILLIAM (T. R. Gallagher): Vancouver, Can., 1, 2. Calgary 4-6. Regina 7. Brandon 8. Winnipeg 9-11.

GARDEN OF ALLAH (Liebler and Co.): New York city Oct. 21-June 1.

GET-RICH-QUICK WALLINGFORD (Western: Cohan and Harris): Toronto, Can., April 29-May 4. Montreal 6-11.

GILMORE, PAUL (Paul Gilmore Co., Inc.): Murfreesboro, Tenn., 1. Shelbyville 2. McMinnville 3. Fayetteville 4. Florence, Ala., 5. New Decatur 7. Huntsville 8. So. Pittsburg, Tenn., 9. Athens 10. Middlesboro, Ky., 11. Greenville, Tenn., 13. Abingdon, Va., 14.

GIRL OF THE UNDERWORLD (O. E. Wee): Ansonia, Conn., 1. Berlin 2. Chatham 3. Piedmont 4. Shelburne Falls, Mass., 7. Peterboro, N. H., 10. Nashua 11.

GLASS HOUSE (Martin Beck): Chicago, Ill., April 14—indefinite.

GOOSE GIRL (Baker and Castle): Lincoln, Neb., 1. Cedar Rapids, Ia., 8.

GOVERNOR'S LADY (Messrs. Elliott and Belasco): Philadelphia, Pa., 1-11.

GRAUSTARK (Baker and Castle): Kansas City, Mo., 28-May 4. St. Louis 5-11.

GREYHOUND, THE (Wagenhals and Kemper): New York city Feb. 29—indefinite.

HACKETT, JAMES K. (W. F. Muenster): Philadelphia, Pa., April 22-May 4.

HAWTREY, CHARLES (Messrs. Shubert): New York city April 15-May 11.

HAWTREY, WILLIAM (A. G. Delamater): Toronto, Can., April 29-May 4.

HILLIARD, ROBERT (Klaw and Erlanger): Boston, Mass., April 29-May 4.

HODGE, WILLIAM T. (Liebler and Co.): San Jose, Cal., 1. Oakland 2-4. San Francisco 5-18.

ILLINGTON, MARGARET (Edw. J. Bowes): St. Louis, Mo., April 28-May 4. Alton, Ill., 5. Quincy 6. Burlington, Ia., 7. Des Moines 8. Omaha, Neb., 9-11.

JUST LIKE JOHN (William A. Brady): Cleveland, O., April 29-May 4.

KISMET (Harrison Grey Fiske): New York city Dec. 26—indefinite.

LITTLE WOMEN (Wm. A. Brady): Rochester, N. Y., April 29-May 4.

MACK, ANDREW (A. E. Caldwell): Newark, N. J., April 29-May 4.

McINTYRE, FRANK (Henry B. Harris): Brooklyn, N. Y., April 29-May 11.

MADAME X (Henry W. Savage): Winnipeg, Can., 2-4. Grand Forks, N. Dak., 6. Fargo 7. Mankato, Minn., 8. Madison, Wis., 9. So. Bend, Ind., 10. Ft. Wayne 11.

MANN, LOUIS (Werba and Luescher): New York city Jan. 22-May 4.

MANTELL, ROBERT (Wm. A. Brady): Cleveland, O., April 28-May 4. Philadelphia, Pa., 6-11.

MARRIAGE—NOT (Cecil de Mille): Chicago, Ill., April 28—indefinite.

MELVILLE, ROSE (J. B. Sterling): Cleveland, O., 29-May 4.

MILLER, HENRY: New York city March 11—indefinite.

MILLION, THE (Henry W. Savage): Montreal, Can., April 29-May 4.

MISSOURI GIRL (Eastern: M. H. Norton): Jackson, Mich., 4. Lansing 11. Saginaw 12.

OFFICER 666 (Cohan and Harris): New York city Jan. 29—indefinite.

OFFICER 666 (Cohan and Harris): Chicago, Ill., March 3—indefinite.

OLCOTT, CHAUNCEY (Augustus Pitou): Rochester, N. Y., April 30, May 1. Bennington, Vt., 2.

OLD HOMESTEAD (Frank Thompson): Philadelphia, Pa., May 29-May 4.

OLIVER TWIST (Liebler and Co.): New York city Feb. 26—indefinite.

OVER NIGHT (William A. Brady): Oakland, Cal., 6-7.

PENALTY, THE (Klimt and Gazzolo): Pittsburgh, Pa., April 29-May 4.

RAMBEAU, MARJORIE (Fred Goisee): Los Angeles, Cal., April 28-May 12. Pasadena 13, 14. Riverside 15, 16.

READY MONEY (H. H. Frazee): Chicago, Ill., April 1—indefinite.

ROBSON, MAY (L. S. Sire): Seattle, Wash., 28-May 4. Tacoma 5, 6. Victoria, Can., 7. Vancouver 8-11.

ROMANCE OF THE UNDERWORLD (Myron B. Rice): Chicago, Ill., April 8—indefinite.

ROSS, THOMAS W. (Cohan and Harris): Chicago, Ill., March 17—indefinite.

SHEPHERD OF THE HILLS (Gaskell and MacVitty): Chicago, Ill., April 21-May 18.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Columbus, O., April 29-May 1. Indianapolis, Ind., 2-4. Chicago, Ill., 6-18.

STAMPEDE, THE (A. G. Delamater): St. Louis, Mo., April 28-May 2. Kansas City 3-5.

STARK, FRANCES (David Belasco): Boston, Mass., 22-May 18.

TALKER, THE (Henry B. Harris): New York city Jan. 8—indefinite.

THIRD DEGREE (Southern: United Play Co.): Chicago, Ill., April 28-May 4.

TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Detroit, Mich., April 29-May 4.

UNCLE TOM'S CABIN (Leon Washburn): Tacoma, Wash., 1.

VIRGINIAN, THE (J. H. Palmer): Richmond, Va., April 29-May 4.

WALLER, LEWIS: New York city March 11—indefinite.

WARE, HELEN (Henry B. Harris): Louisville, Ky., April 29-May 1. Dayton, O., 2. Toledo 3, 4. Ann Arbor, Mich., 6. Jackson 7. Elkhart, Ind., 8. Cedar Rapids, Ia., 9. Des Moines 10, 11. Omaha, Neb., 12-15.

WAKEFIELD, DAVID (David Belasco): New York city Oct. 1-May 4.

WARNER, H. B. (Liebler and Co.): Boston, Mass., April 5—indefinite.

WHITE SQUAW (J. F. Sullivan): Winnipeg, Can., April 29-May 1.

WHITESIDE, WALKER: New York city March 11—indefinite.

WITHIN THE LAW (Wm. A. Brady): Chicago, Ill., April 6—indefinite.

WOMAN, THE (David Belasco): Pittsburgh, Pa., April 29-May 4.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 29—indefinite.

ALBEE (Edw. F. Albee): Providence, R. I., April 15—indefinite.

ALCAZAR (Belasco and Mayer): San Francisco, Cal.—indefinite.

APPELL (N. Appell): Niagara Falls, N. Y., April 1—indefinite.

BAILEY, OLIVER D.: Seattle, Wash., March 24—indefinite.

BAKER (George Baker): Portland, Ore., March 31—indefinite.

BARROW-WINNINGER: Lincoln, Neb., April 29—indefinite.

BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—indefinite.

BELGARDE, SADIE (Messrs. Mayo and Kantor): Gloversville, N. Y., April 22—indefinite.

BERGEN, THURLOW: St. Paul and Minneapolis, Minn.—indefinite.

BIJOU (Geo. A. Haley): Woonsocket, R. I.—indefinite.

BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—indefinite.

BLANEY (Messrs. Blaney): New York city May 6—indefinite.

BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.

BONSTELLE, JESSIE: Buffalo, N. Y., April 15—indefinite.

BRADFORD: Bradford, Pa., April 22—indefinite.

BRENNER, UNA ABELL: Newark, N. J., May 6—indefinite.

BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.

BUTTERFIELD PLAYERS (Everett Butterfield): Washington, D. C., April 15—indefinite.

CAMBRIA (H. W. Scherer): Johnstown, Pa., Feb. 12—indefinite.

CHAPPELL PLAYERS (Harry Chappell): Aurora, Ill., April 8-June 15.

COLLIER: Chicago, Ill., Sept. 4—indefinite.

COLONIAL: Lansing, Mich.—indefinite.

COLONIAL: Ottawa, Can., Feb. 19—indefinite.

COLUMBIA PLAYERS (Metzerott and Berger): Washington, D. C., March 18—indefinite.

CRAIG (John Craig): Boston, Mass., Sept. 1—indefinite.

CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.

DAVIDSON (Sherman Brown): Milwaukee, Wis., March 31—indefinite.

DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—indefinite.

DE VONDE, CHESTER: Camden, N. J., April 8—indefinite.

DOMINION: Ottawa, Can., April 15—indefinite.

DORNER PLAYERS: Hazleton, Pa., Jan. 22—indefinite.

EMPIRE (John Pollick): Syracuse, N. Y., May 6—indefinite.

EMPIRE (Spitz and Nathanson): Holyoke, Mass., Sept. 4—indefinite.

EMPIRE (Spitz and Nathanson): Providence, R. I., March 4—indefinite.

EVANSTON (Wm. M. Vance, Inc., mgrs.): Evanston, Ill.—indefinite.

GAGNON-POLLOCK (Bert G. Gagnon): New Orleans, La.—indefinite.

GARRICK (Rogers and Ritter): Salt Lake City, U., Sept. 18—indefinite.

GAYETY: Hoboken, N. J., Dec. 25—indefinite.

GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 3—indefinite.

GILLETTE (J. W. Gillette): Butte, Mont., Nov. 20—indefinite.

GLASER, VAUGHAN: Detroit, Mich., April 14—indefinite.

GOTHAM (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.

GRAND: Winnipeg, Man.—indefinite.

HACKETT, NORMAN (Jessie Bonstelle): Toledo, O., April 21-May 18.

HARRIS-PARKINSON: Bloomington, Ind., May 1—indefinite.

HARTIGAN (W. H. Hartigan): Chillicothe, O.—indefinite.

HARTMAN (Vaughan Glaser): Columbus, O., April 22—indefinite.

HARVARD (Charles L. Gill): Cambridge, Mass., Dec. 23—indefinite.

HATFIELD: Lowell, Mass.—indefinite.

HAYWARD, GRACE (Geo. M. Gatts): Chicago, Ill., Sept. 4—indefinite.

HOLDEN (Chas. A. Holden): Indianapolis, Ind., April 22—indefinite.

HORNE (F. P. Horne): Butler, Pa.—indefinite.

HORNE: Jamestown, N. Y.—indefinite.

HUDSON: Union Hill, N. J., May 6—indefinite.

HUNTINGTON, WRIGHT (J. Fred Miller): Youngstown, O., April 8—indefinite.

JUNEAU: Milwaukee, Wis.—indefinite.

KEITH (James E. Moore): Portland, Me., April 8—indefinite.

KEITH (E. F. Albee): Providence, R. I., April 15—indefinite.

KELLARD, JOHN: Philadelphia, Pa., April 22—indefinite.

KELLARD, RALPH: Syracuse, N. Y., Feb. 26—indefinite.

KLIMT AND GAZZOLO (Lee D. Ellsworth): Minneapolis, Minn., March 10—indefinite.

LANG, EVA (O. D. Woodward): Kansas City, Mo., April 21-June 15.

LAWRENCE-SANDUSKY (Del S. Lawrence): Vancouver, B. C.—indefinite.

LEWIS-OLIVER (Jack Lewis): Hamilton, O., Dec. 24—indefinite.

LEWIS-OLIVER (Jack Lewis): Middletown, O., April 1—indefinite.

LEWIS-OLIVER: Moline, Ill.—indefinite.

LEWIS-OLIVER: Winona, Minn., April 8—indefinite.

LEWIS-OLIVER: Springfield, O., May 6—indefinite.

LITTLE THEATRE (Winthrop Ames): New York city, March 12-May 4.

LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.

LORCH, THEODORE, AND CECIL FAY: Toledo, O.—indefinite.

LYCEUM (Louis Phillips): Brooklyn, N. Y.—indefinite.

LYNN (Jack Lynn): Webster, Mass.—indefinite.

LYRIC (Frank Carpenter): Bridgeport, Conn., Jan. 1—indefinite.

LYTELL-VAUGHAN: Albany, N. Y., March 25—indefinite.

MAJESTIC (Lawrence Deming): Topeka, Kan., April 1—indefinite.

MAJESTIC (N. Appell): Utica, N. Y., Feb. 26—indefinite.

MALLEY-DENISON: Schenectady, N. Y., April 8—indefinite.

MARLOWE (Albert Phillips): Chicago, Ill., Feb. 26-May 19.

METROPOLITAN PLAYERS (Tunis F. Dean): Baltimore, Md., April 29—indefinite.

MORISON, LINDSAY: Boston, Mass., May 6—indefinite.

MORISON, LINDSAY: Lynn, Mass.—indefinite.

NATIONAL: Montreal, P. Q.—indefinite.

NEW YORK (Col. Horne): Erie, Pa., April 8—indefinite.

NORTH BROTHERS: Oklahoma City, Okla.—indefinite.

NORTH BROTHERS: Muskogee, Okla., March 4—indefinite.

OPERA HOUSE (Alex. Ried): Paterson, N. J.—indefinite.

ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.

ORPHEUM PLAYERS (Bartley Cushing): San Antonio, Tex., Feb. 24—indefinite.

OUR: Lowell, Mass.—indefinite.

PAYTON (Corse Payton): New York city May 6—indefinite.

PAYTON (Corse Payton): Newark, N. J., Oct. 9—indefinite.

PAYTON (Corse Payton): Philadelphia, Pa., April 22—indefinite.

PERKINS-BROWN (Geoffrey L. Whalen): So. Framingham, Mass., April 22—indefinite.

PERMANENT PLAYERS: Winnipeg, Can.—indefinite.

PETTY-MOLLMAN PLAYERS: Indianapolis, Ind., March 18—indefinite.

POLI (S. Z. Poli): Springfield, Mass., May 6—indefinite.

POLI (S. Z. Poli): Washington, D. C., April 15—indefinite.

PRINCESS (Albert and Getchell): Des Moines, Ia., Aug. 27—indefinite.

PRINGLE, DELLA: Edmonton, Can.—indefinite.

PROCTOR (Fred Thomson): Elizabeth, N. J.—indefinite.

PROSPECT (Frank Gerston): New York city—indefinite.

REDMOND, J. D. (Redmond and Blum): San Jose, Cal.—indefinite.

RICHMOND: Troy, N. Y., Jan. 29—indefinite.

SERVOSS, MARY (Fred Kimball): Grand Rapids, Mich., April 7—indefinite.

SHIRLEY, JESSIE (Harry W. Smith): Seattle, Wash., April 14—indefinite.

SOUTH END: Boston, Mass., April 8—indefinite.

SPOONER, CECIL (Blaney-Spooner Co.): New York city Aug. 5—indefinite.

SPOONER, EDNA MAY (I. Fluesselman): Brooklyn, N. Y., Dec. 18—indefinite.

STAINACH-HARDS (Ira D. Harris): Yonkers, N. Y.—indefinite.

STANDARD: Philadelphia, Pa.—indefinite.

STANFORD-WESTERN (Maurice Stanford): Elmira, N. Y., Oct. 2—indefinite.

SUTTON (C. N. Sutton): Salt Lake City, U., May 11—indefinite.

THOMPSON-WOODS (Monte Thompson): Brockton, Mass., Sept. 4—indefinite.

VANE, MYRTLE: San Diego, Cal., Jan. 15—indefinite.

WINNINGER BROTHERS: Milwaukee, Wis.—indefinite.

WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—indefinite.

WOODWARD (C. D. Woodward): Omaha, Neb., Sept. 9—indefinite.

WORLD'S FAIR (Shipman and Kilfoil): Phoenix, Ariz., March 18—indefinite.

TRAVELING STOCK COMPANIES.

BOYER, NANCY (F. B. Willard): Norwalk, O., April 29-May 4.

CARLETON SISTERS (Varney and Montgomery): Charlotte, N. C., April 29-May 4.

CHICAGO (Chas. H. RossKam): Southbridge, Conn., 1-4. Malden, Mass., 8-20.

COLONIAL (Cortland Hopkins): Rexton, Can., 1, 2. Richibucto 3, 4. Jacquet River 6-9. Bathurst 9-11.

CORNELL-PRICE PLAYERS (W. E. Cornell): Hartford City, Ind., April 29-May 4. Union City 6-11.

DE ARMOND SISTERS: Quincy, Ill., April 22-May 5.

DE VOSS, FLORA (J. B. Rotnour): Woodstock, Ill., April 29-May 1. Delevan, Wis., 2-4. Burlington 5-8.

EARLE (L. A. Earle): Batavia, N. Y., April 29-May 4.

FRANKLIN: Albion, N. Y., April 29-May 4.

FRANK PLAYERS (Clarence Auskings): Hot Springs, S. Dak., April 29-May 18.

GRAYCE, HELEN (N. Appell): Halifax, Can., April 29-May 18.

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HARRIS-PARKINSON: Bloomington, Ind., May 1—indefinite.
HARVEY: Burlington, Ia. 5-11.
HAYES ASSOCIATE PLAYERS (Lucy H. Hayes): Stromburg, Neb., April 29-May 1. Osceola 2-5.
HILLMAN'S IDEAL (Frank Manning): Carleton, Neb., April 29-May 1. Scandia 2-4.
HIMMELEIN'S ASSOCIATE PLAYERS (Ira E. Earle): Oil City, Pa., April 29-May 4.
KELLEY (J. Kelley): Selma, Ala., April 29-May 4.
KEYES SISTERS (Chester A. Keyes): Chillicothe, Mo., April 29-May 4.
MARKS, MAY A. BELL (E. W. Marks): St. Catharines, Can., April 29-May 4.
PICKERTS, FOUR (Willis Pickert): Chambersburg, Pa., April 29-May 4.
POWELL: Logansport, Ind., April 29-May 4.
SHARPLEY THEATRE (A. J. Sharpley): St. Albans, Vt., April 29-May 4.
TEMPEST (J. L. Tempest): Windber, Pa., April 29-May 4.
WHEELER SISTERS (Jos Carroll): Weston, W. Va., April 29-May 4.
WIGHT THEATRE (Hilliard Wight): Beresford, S. Dak., 2. Centerville 4. Tyndall 5.

OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Messrs. Aborn): Boston, Mass., April 8-June 1.
ABORN GRAND OPERA (Messrs. Aborn): Brooklyn, N. Y., April 8-June 1.
ABORN GRAND OPERA (Messrs. Aborn): Chicago, Ill., April 14—indefinite.
ABORN GRAND OPERA (Messrs. Aborn): Providence, R. I., April 15-May 25.
ABORN GRAND OPERA (Messrs. Aborn): Washington, D. C., April 22—indefinite.
ABORN GRAND OPERA (Messrs. Aborn): Pittsburgh, Pa., April 29—indefinite.
ABORN GRAND OPERA (Messrs. Aborn): Baltimore, Md., April 29—indefinite.
ADOLPHUS (Strum and Workman): Los Angeles, Cal., April 14—indefinite.
ARMSTRONG FOLLIES (Howell and Skinner): Los Angeles, Cal., April 8—indefinite.
AROUND THE CLOCK (Gus Hill): Buffalo, N. Y., April 29-May 4.
AROUND THE WORLD (Messrs. Shubert): New York city Sept. 2-May 18.
BOHEMIAN GIRL (Messrs. Aborn): Niagara Falls, N. Y., 4.
BOSTON COMEDY (H. Price Webber): Richmond, Me.—indefinite.
BRIAN, DONALD (Charles Frohman): Boston, Mass., March 26—indefinite.
CAREY JONES (Coast; Norton and Andrews): Pendleton, Ida., 1. Lewiston 2. Pomeroy, Wash., 3. Dayton 4. Walla Walla 5. Yakima 6. Ellensburg 7. Tacoma 8. Aberdeen 9. Hoquiam 10. Elma 11. Tenino 12.
CAREY JONES (Western; Norton and Springer): Waterloo, Ia., 4. Cedar Rapids 5.
CAT AND THE FIDDLE (Charles A. Seiton): Huntington, Ind., 1. Peru 2. Rochester 3. Laporte 4.
CLIFFORD, BILLY (Bob Le Roy): Cincinnati, O., April 28-May 4. Norfolk, Va., 6-11.
COHAN, GEORGE M. (Cohan and Harris): Philadelphia, Pa., April 29-May 4. New York city 6-11.
COLUMBIA MUSICAL STOCK (Dillon and King): Oakland, Cal.—indefinite.
ELTINGE, JULIAN (A. H. Woods): Boston, Mass., April 29-May 11.
EMPIRE MUSICAL STOCK: Paterson, N. J., Feb. 5—indefinite.
FISCHER'S FOLLIES (Messrs. Fischer and James): Los Angeles, Cal., March 17—indefinite.
FLOWER OF THE RANCH (Le Comte, Flesher and Wade): Danville, Ill., April 29-May 1. Springfield 2-5. Peoria 6-8. Rock Island 9-12.
GIRL OF MY DREAMS (Jos. M. Galtes): Altoona, Pa., 1.
GLASER, LULU: Butte, Mont., 1. Great Falls 2. Helena 3. Billings 4. Miles City 6. Fargo 7. S. Dak. 8.
GUNNING, LOUISE (Messrs. Shubert): Colorado Springs, Colo., 4. Lincoln, Neb., 13.
HALF WAY TO PARIS (Thomas Rork): Boston, Mass., April 22-May 4. New York city 6—indefinite.
HANKY PANKY (Lew Fields): Boston, Mass., April 22-May 4.
HEART BREAKERS (Mort Singer): Seattle, Wash., 1-4.
HITCHCOCK, RAYMOND (Cohan and Harris): Syracuse, N. Y., 1. 2. Rochester 3. 4.
JANIS, ELSIE (Charles Dillingham): Calgary, Can., 2. 3. Edmonton 4. Winnipeg 6-8. Grand Forks, N. Dak., 9. Fargo 10. Duluth, Minn., 11.
JUVENILE BOSTONIANS (B. Lanz): Bonners Ferry, Ida., 1. Sandpoint 2. Wenatchee, Wash., 4. Seattle 5-11.
KEATING AND FLOOD (Allen Curtis): Spokane, Wash., April 7—indefinite.
KEATING AND FLOOD (Allen Curtis): Portland, Ore., April 21—indefinite.
KOLB AND DILL (George Mooser): San Francisco, Cal., March 17-May 25.
LA LUNA MUSICAL COMEDY (Powers Amusement Co.): San Antonio, Tex., April 7—indefinite.
LAVOLLE FRENCH GRAND OPERA (Messrs. Shubert and Brady): New York city April 22-May 4.
LEE AND BAKER MUSICAL COMEDY (J. L. Lee): New Orleans, La., Dec. 10—indefinite.
LEE, JAMES, MUSICAL COMEDY: Jacksonville, Fla., May 5—indefinite.
LET GEORGE DO IT (Lederer-Bratton): New York city April 22-May 4.
LITTLE BOY BLUE (Henry W. Savage): New York city April 29-May 4. Brooklyn, N. Y., 6-11.
LITTLE MISS FIX-IT (Werba and Luescher): Oakland, Cal., April 29-May 1. Stockton 2. Auburn 3. Reno, Nev., 4. Salt Lake City, U., 6-8. Ogden 9. Colorado Springs, Colo., 11.
LOUISIANA LOU (Harry Askin): Chicago, Ill., Sept. 3—indefinite.
LOUISIANA LOU (Harry Askin): Dubuque, Ia., 4.
MACDONALD, CHRISTIE (Werba and Luescher): New York city April 29-May 4. Boston, Mass., 6—indefinite.
MAMMA'S BABY BOY (George W. Lederer): Philadelphia, Pa., April 29-May 4.
MILLIONAIRE KID (Kilroy and Britton): South Bend, Ind., April 29-May 5.
MISS NOBODY FROM STARLAND (Mort H. Singer): Moose Jaw, Sask., Can., 1.
MODERN EVE (Mort Singer): Chicago, Ill., April 21—indefinite.
MORTON'S MUSICAL COMEDY (Lewis J. Morton): Utica, N. Y., Feb. 5—indefinite.
MORTON'S MUSICAL COMEDY (Lewis J. Morton): Washington, D. C., April 8—indefinite.
MORTON'S MUSICAL COMEDY (Lewis J. Morton): Trenton, N. J., April 22—indefinite.
MORTON'S MUSICAL COMEDY (Lewis J. Morton): Allentown, Pa., May 1—indefinite.
MUTT AND JEFF (Co. A; Gus Hill): Plattsburg, N. Y., 1. Quebec, Can., 2-4. Sherbrooke 6. St. Albans, Vt., 7. Burlington 8. Barre 9. St. Johnsbury 10. Berlin 11.
NEWLYWEDS AND THEIR BABY (Western; Lederer-Britton): Jamestown, N. Dak., 1. Fargo 2. Crookston, Minn., 3. Grand Forks, N. Dak., 4. Winnipeg, Can., 6-11.
NIGHT FOLLIES OF SAN FRANCISCO: Aberdeen, Wash., 1. Hoquiam 2. Olympia 3. Tacoma 4.
NOWELL OPERA (Wedgwood Nowell): Cleveland, O.—indefinite.
PATIENCE (Messrs. Shubert and Brady): New York city May 6-June 1.
PINK LADY (Klaw and Erlanger): London, Eng., April 11—indefinite.
PINK LADY (Klaw and Erlanger): Stockton, Cal., April 30, May 1. Sacramento 2. 3. Portland, Ore., 5-11.
POWERS, JAMES T. (Messrs. Shubert): New York city April 23—indefinite.
QUAKER GIRL (Henry B. Harris): New York city Oct. 23—indefinite.
RICE AND CADY: San Francisco, Cal., April 28—indefinite.
RING, BLANCHE (Frederic McKay): New York city April 15—indefinite.
ROBIN HOOD (Daniel V. Arthur): New York city May 6—indefinite.
ROSE MAID (Werba and Luescher): New York city April 22—indefinite.
SCHEFF, FRITZI (Messrs. Shubert): Brooklyn, N. Y., April 29-May 4.
SCHOOL DAYS (Stair and Havlin): Rochester, N. Y., April 29-May 1. Syracuse 2-4. Philadelphia, Pa., 6-11.
SIDNEY, GEORGE (Frank Whitbeck): Chattanooga, Tenn., April 29-May 1. Knoxville 2-4. Richmond, Va., 6-11.
SMART SET (Chas. E. Barton): London, Can., 1. 2. St. Catharines 6.
SPRING MAID (Werba and Luescher): Los Angeles, Cal., April 29-May 4. Santa Ana 5. San Diego 6. 7. Riverside 8. Redlands 9. San Bernardino 10. Santa Barbara 11.
SPRING MAID (Southern; Werba and Luescher): Montreal, Can., April 29-May 4. Quebec 6-8. Sherbrooke 9. Plattsburg, N. Y., 10. Burlington, Vt., 11.
SUNNY SOUTH (J. C. Rockwell): Dexter, Me., 1. Dover 2. Guilford 3. Millinocket 4. Island Falls 6. Houlton 7. Mars Hill 8. Presque Isle 9. Caribou 10. Ft. Fairfield 11.
SWEETEST GIRL IN PARIS (Harry Askin): Boston, Mass., May 1—indefinite.
WEBER AND FIELDS JUBILEE: New York city Feb. 8-May 11.
WILD GOOSE (Fred C. Whitney): Philadelphia, Pa., April 22-May 4.
WILLIAMS, HATTIE (Chas. Frohman): Boston, Mass., April 16—indefinite.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): New York city April 11—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 27—indefinite.

MINSTRELS.

DUMONT'S (Frank Dumont): Philadelphia, Pa., Sept. 16—indefinite.
FIELD, AL. G.: Muncie, Ind., 1. Richmond 2.
FOX'S, ROY E.: De Kalb, Tex., 2-4.
GEORGIA TROUBADOURS (Wm. O. McCabe): Hastings, Neb., 1. Harvard 3. Hildreth 6. Blue Hill 7. Shelton 8.

CIRCUSES.

BARNES, AL. G.: The Dalles, Ore., 1. Grass Valley 2. Wasco 3. Condon 4.
BARNUM AND BAILEY: Philadelphia, Pa., April 29-May 4. Washington, D. C., 6-11.
BUFFALO BILL AND PAWNEE BILL: Brooklyn, N. Y., April 29-May 4.
DOWNIE AND WHEELER: Prestonsburg, Ky., 1.
HONEST BILL: Hosier, Kan., 1. Garland 3.
101 RANCH WILD WEST (Miller Bros. and Arlington): Oroville, Cal., 1. Auburn 2. Reno, Nev., 3. Winnemucca 4.
RINGLING BROTHERS: St. Louis, Mo., April 29-May 4. Indianapolis, Ind., 6. Richmond 7. Cincinnati, O., 8. 9. Dayton 10. Columbus 11.
ROBBINS, FRANK A.: Camden, N. J., 1. Salem 2. Millville 3. Bridgeton 4.
SELLS-FLOTO: Palo Alto, Cal., 1. San Francisco 2-5.

BURLESQUE.

AL. REEVES'S BIG BEAUTY: Pittsburgh, Pa., 29-May 4.
AMERICANS (E. D. Miner): Brooklyn, N. Y., 29-May 4. New York city 6-11.
BEHMAN SHOW (Jack Singer): Rochester, N. Y., 29-May 4.
BELLES OF THE BOULEVARD (Fred McAllen): Boston, Mass., 29-May 4. Albany, N. Y., 6-8. Schenectady 9-11.
BEN WELCH (Jack Singer): Hoboken, N. J., 29-May 4.
BIG BANNER (Gallagher and Shean): Toledo, O., 28-May 4.
BIG GAIETY (W. A. Miller): Boston, Mass., 29-May 4.
BIG REVIEW (Henry P. Dixon): Newark, N. J., 29-May 4. New York city 6-18.
BOHEMIANS (Al. Lubin): Detroit, Mich., 29-May 4.
BON TONS (Jess Burns): Cincinnati, O., 28-May 4.
BOWERY (Hurtig and Seamon): Louisville, Ky., 28-May 4.
BROADWAY GAIETY (Henry Shanire): Brooklyn, N. Y., 29-May 11.
BURLESQUE STOCK (John S. Grieves): Buffalo, N. Y., May 6—indefinite.
CENTURY GIRLS (Morris Weinstock): Rochester, N. Y., 29-May 4. Buffalo 6-11.
CHERRY BLOSSOMS (Max Armstrong): New York city 22-May 4.
COLLEGE GIRLS (Chas. Foreman): Omaha, Neb., 28-May 3.
COLUMBIA (Frank Logan): St. Joseph, Mo., 28-May 1.
CRACKERJACKS (Bob Manchester): Chicago, Ill., 28-May 4.
DAFFYDILS (Sam Rice): Chicago, Ill., 28-May 4.
DAINTY DUCHESS: Philadelphia, Pa., 29-May 4.
DARLINGS OF PARIS (Chas. Taylor): Kansas City, Mo., 28-May 4.
DREAMLAND (Dave Marion): Detroit, Mich., 28-May 4.
FOLLIES OF THE DAY (Barney Gerard): New York city 6-18.
GAY WIDOWS (Louis J. Oberworth): Scranton, Pa., 29-May 4.
GINGER GIRLS (Hurtig and Seamon): Boston, Mass., 6-11.
GIRLS FROM HAPPYLAND (Hurtig and Seamon): New York city 22-May 4.
GIRLS FROM RENO (James Madison): Chicago, Ill., 28-May 4.
GOLDEN CROOK (Jas. Fulton): Toronto, Can., 29-May 4.
HASTINGS'S BIG SHOW (Harry Hastings): Springfield, Mass., 29-May 1. Worcester 2-4.
HIGH SCHOOL GIRLS (Arthur Gorman): Philadelphia, Pa., 29-May 4.
HONEYMOON GIRLS (Al. Rich): Schenectady, N. Y., 29-May 1. Albany 2-4.
IMPERIALS (Sim Williams): St. Paul, Minn., 28-May 4. Omaha, Neb., 6-11.
JERSEY LILIES (Wm. Jennings): Washington, D. C., 29-May 4.
KNICKERBOCKERS (Louis Robie): Philadelphia, Pa., 29-May 4.
LADY BUCCANEERS (Harry M. Strouse): Cincinnati, O., 28-May 4.

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LOVE MAKERS (Dave Guran): New York city 29-May 4.
MERRY MAIDENS (Edward Shaffer): Louisville, Ky., 28-May 4.
MERRY WHIRL (J. Herbert Mack): Kansas City, Mo., 28-May 4.
MIDNIGHT MAIDENS (Wm. S. Clarke): Chicago, Ill., 28-May 4.
PACEMAKERS (C. M. Herks): Chicago, Ill., 21-May 4.
PASSING PARADE (M. Messing): New York city 29-May 11.
QUEEN OF BOHEMIA (Henry P. Jacobs): Buffalo, N. Y., 29-May 4.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): St. Louis, Mo., 28-May 4.
QUEENS OF THE JARDIN DE PARIS (Joe Howard): Newark, N. J., 29-May 4.
REGATTA GIRLS (Walter Greaves): Toronto, Can., 6-18.
ROBINSON'S CRUSOE GIRLS (Sam Robinson): Brooklyn, N. Y., 29-May 4.
ROSE SYDELL (W. B. Campbell): Minneapolis, Minn., 28-May 4; Omaha, Neb., 5-11.
RUNAWAY GIRLS (Peter S. Clark): Cleveland, O., 28-May 4.
SAM DEVERE'S (Louis Stark): Baltimore, Md., 29-May 4.
SOCIAL MAIDS (Hurtig and Seamon): Brooklyn, N. Y., 29-May 4.
STAR AND GARTER (Frank Weisburg): Albany, N. Y., 29-May 1; Schenectady 2-4.
STAR SHOW GIRLS (John T. Baker): Boston, Mass., 29-May 4.
TAXI GIRLS (Hurtig and Seamon): Philadelphia, Pa., 29-May 4.
TIGER LILIES (D. R. Williamson): Brooklyn, N. Y., 29-May 4.
TROCADEROS (Chas. H. Waldron): Baltimore, Md., 29-May 4.
VANITY FAIR (Bowman Bros.): St. Louis, Mo., 28-May 4.
WATSON'S (W. B. Watson): New York city 29-May 4.
WINNING WIDOW (Dave Gordan): New York city 29-May 4.
WORLD OF PLEASURE (Geo. H. Fitchett): Providence, R. I., 29-May 4. Boston, Mass., 5-11.
YANKEE DOODLE (A. J. Faust): Montreal, Can., 29-May 4.
ZALLAH'S OWN (W. C. Cameron): Buffalo, N. Y., 29-May 4.

MOTION PICTURES.

DANTE'S INFERNO: Altoona, Pa., 6-11.
HOMER'S ODYSSEY (Jake Wells): New Orleans, La., March 31—indefinite.
HOWE, LYMAN H., TRAVEL FESTIVAL: Philadelphia, Pa., April 30-May 11.
HOWE, LYMAN H., TRAVEL FESTIVAL: Kansas City, Mo., 28-May 11.
KINEMACOLOR DURBAR: New York city Feb. 19—indefinite.
KINEMACOLOR DURBAR: Memphis, Tenn., 28-May 11.
KINEMACOLOR DURBAR: Buffalo, N. Y., 22-May 4.
KINEMACOLOR DURBAR: Milwaukee, Wis., 21-May 2.
KINEMACOLOR DURBAR: Philadelphia, Pa., 6-18.
RAINEY'S, PAUL J., AFRICAN HUNT: New York city April 15—indefinite.

MISCELLANEOUS.

FLINT, HERBERT (Johnson-Flint Co.): Anderson, Ind., 29-May 4.
KILTIES, THE (T. P. J. Power): Paola, Kan., 1, Ottawa 2, Lawrence 3, Topeka 4, 5.
MILDRED AND BOUCLERE (C. G. Maynard): Cobalt, Can., 5, 4, Sudbury 6-8, Sault Ste. Marie 9-11.
NORWOOD'S HYPNOTISTS: Auckland, New Zealand, March 5—indefinite.
RAYMOND, THE GREAT (Maurice F. Raymond): Calcutta, India, Nov. 11—indefinite.
THURSTON, HOWARD (Dudley McAdow): Jersey City, N. J., 29-May 4. New York city 6-18.

AMATEUR NOTES.

The Dramatic Club, Dickinson College, Carlisle, Pa., presented The Private Secretary on March 8, directed by Mrs. Lucretia McAnney. The cast included Robert Einstein, Agnes Bradley, Norris Mumper, Margaret Thompson, Lorraine McAnney, Helen Montgomery, Murray Spahr, Russell Carroll, John A. F. Hall, Cora Handwork, and Mason Hicks. In June the club will offer Shakespeare's The Tempest.

The Union College Dramatic Club presented A Night Off at the Van Curler Opera House, Schenectady, N. Y., on Feb. 26, the cast showing D. K. Hutchens, John Kruest, D. C. Smith, Frank Smith, M. E. Untermeyer, A. K. Munson, W. C. Baker, H. R. Sawyer, J. A. H. Torry, R. E. Lowe, and H. D. Green.

The Gamma Delta Society of Boston University enacted on March 1 an original comedy, It Happened at B. U., by Hortense L. Harris. The players were Dorothea M. Meldes, Florence Bentley, Ruth M. MacCarthy, Marjorie M. Barnard, Grace M. Burt, Frederic H. Knight, Lloyd C. Brown, Norman T. Thomas, Alexander Martin, Otto Holmes, and Wilfred W. Hinckley, Jr.

The Gramercy Guild, at Carnegie Lyceum on April 10, presented The Dancing Parson, by Allen Tilton Hooping and Norman F. Carroll. In the cast will be Dorothy J. Taylor, Adele Grenet, Hazel Schwartz, Ella Donahue, Beatrice Kilgore, Gladys Mace, Frances Vanghan, Walter W. Kennedy, and Norman Carroll.

The Daughters of Maine Club, of Somerville, Mass., presented Miss Busby's Boarders on March 4, in the cast being Mrs. Alice F. Hilton, Mrs. Adrianna A. Sears, Mrs. Nellie C. Padelford, Mrs. Jennie C. Gilnes, Mrs. Sara E. Goodwin, Mrs. Grace C. Grant, Mrs. Gertrude N. Peabody, Mrs. Lois D. Robinson, Mrs. Lottie M. Rice, Mrs. Ophelia S. Hooper, and Mrs. Miriam M. Woodbury.

Down on the Levee was offered on March 8 by the Towanda Club at Woburn, Mass., the players including H. H. Leathe, Daniel Norris, Billy McGowan, Samuel W. Mendum, Dr. Russell B. Dorr, L. H. Dorr, W. F. Cutler, C. G. Nichols, H. P. Watters, Leon Dadmun, Alvah Buckman, Walter H. Wilcox, Fred E. Leathe, Frank H. Smith, A. E. De Lorise, and Frank H. Sawyer.

Hamlet and The Superior Sex were given by the senior class of the Beaver Falls, Pa., High School on March 8, under direction of Elisabeth Randall. The players included George Orr, Lucy Hill, James Roth, Lucy Bert, Lois Caven, Jessie Boyd, Olive Hall, Gertrude Bothwell, Roy Hughes, Mary Braden, Hanna Parks, Edward Braun, William Hamilton, Mitchell Hughes, Harold Kuehner, Booth Bannister, Alfred Davidson, Cora Cunningham, Myrle Patterson, and J. Johnston.

Emily Squier, aged eighteen, has written a play, The Unfolding, which has been produced by students of the Queen Anne High School, Seattle, Wash.

At the Wheeler Opera House, Aspen, Colo., on March 15, the Crystal City Club, under direction of Mrs. E. B. Kobey, presented Podd's Head Wilson, with H. W. Wood in the title-role. The cast included F. H. J. Crawley, D. L. MacMichael, Floyd Callahan, Sophie Woods, Homer Van Loon, Russell Shields, Lena Chitwood, Olive McBride, R. W. Jeffers, Florence Jenkinson, Albert Kobey, Earl Tennis, and E. J. Grover.

French students of Haverford College presented Moliere's Le Bourgeois Gentilhomme on March 27. In the cast were: Madame Paxson, Miles. Toulmin, Hall, Jarney, and Beebe, Messieurs Cope, Foley, Murray, Hall, Spiers, Carpenter, Bailey, Beebe, Roberts, Falconer, Curtis, Williams, Watson, Proelicher, Rhoad, Thomas, and Gifford.

The Pi Eta Club of Harvard University gave their annual musical play, The Imposter, by J. L. Hannen, with music and lyrics by H. W. Cheney and R. L. Bialkie, at the Club Theatre, Cambridge, Mass., on April 5. The players were: P. S. Bliss, H. S. Cheney, D. Needham, J. Indlekofer, W. Bulkeley, J. H. Perry, W. M. Parker, T. E. Alcorn, E. H. Allen, W. Leonhauser, C. Browne, G. O. Bergnist, F. H. Smith, E. C. Brown, B. Miller, H. Dunbar, W. M. Conant, H. E. Ripley, H. S. Ogden, H. A. McLean, W. H. Heywood, A. W. Rolfe, A. T. Foster, C. von Tobel, W. A. Hood, O. T. Callender, S. T. Guild, G. F. Cherry, W. R. Green, W. A. Wilson, F. Dunbar, M. S. Robbins, F. J. C. Ughetta, S. M. Shotwell, and G. E. Aperson.

The combined Glee clubs of the College for Women and Western Reserve University presented Patience at Cleveland, O., on April 19-20, the cast showing M. Yost, Leslie Hubbell, Russell Sadler, Harold Gaines, M. Walters, Mary Jones, Juliet Hart, Frances Oster, Miss McLaren, and Mrs. Reddeman.

The Dramatic Club of Howard University, at Washington, D. C., presented Norman Lee Swartout's college play, One of the Right, with great success at the Howard Theatre on March 28, 29.

The Rochester, N. Y., University Dramatic Club revived The Rivals on March 15 with a cast enlisting Richard Wellington, Willard Burt, Swayne Goodenough, Julius Kaelber, Milton K. Robinson, Frank S. Schoonover, Jr., Ernest B. Price, Milton E. Bond, Ernest S. Clark, Arthur B. Levis, Charles H. Storer, Harry L. Crittenden, and Wilson M. Shafer. Edgar G. Frazier directed the production.

Wellesley Collegians played The Little Minister on March 9, the cast showing Anne Borden, Dorothy Dennis, Ethel Wharfield, Marjorie Kendall, Margaret Elliott, Louise Russell, Mildred Grimes, Constance Hapgood, Sylvia Goulston, Elisabeth Hirsh, Edith Ayres, Dorothy Bitles, Arline Johns, Gladys Gorman, Hazel Cooper, Emma Siefried, Dorothy Brown, Olive Croucher, Myrtle Adams, Ida Appenseller, Imogen Wormwood, Marjorie Day, Carolyn Mann, Almeria Bailey, Madeline Worth, Abby Tuller, and Leteria Villiart.

The Stevens Institute Dramatic Society of Hoboken, N. J., gave their annual show on March 27.

Pupils of Mrs. Spence's School, in this city, played The Mikado at the Plaza Hotel on March 22, the cast embracing Mrs. S. Hinman Bird, Mrs. B. Tappen Fairchild, the Misses Carol Harriman, Helen B. Rich, Nathalie Jerroid Kelley, Vouletti Proctor, and Grace Henry.

The Irving Dramatic Society of Montreal will be busy next season. They will put one of Shaw's plays into rehearsal during the Summer. Other underlings range from farce to tragedy. The dramatic director, L. Harcourt Farmer, and Charles McDonell will spend the Summer writing a play for production by the society. Brayley and Rowan are adding to the repertoire by studying comedy interludes. Two valuable new members are Miss M. Moffatt and Miss R. McDonell.

The Young People's Society of the German Evangelical Church presented Why Smith Left Home at Prospect Hall, Brooklyn, on April 19.

The Harvard Dramatic Club offered four one-act plays at Brattle Hall, Cambridge, Mass., on April 6—The Kid, by Elma Caroline Ehrlich; The Foundlings, by Annie Andrea Hawley; The Head of the Family, by George Francis Abbott, and Alaris Jourdan's House, by Ralph Milbourne Townsend. Especially praiseworthy was the acting of Lionel de Jersey Harvard, W. C. Woodward, and Marian Gragg.

The Mask and Wig Club of the University of Pennsylvania gave their annual burlesque at the Chestnut Street Opera House, Philadelphia, on April 8. J. H. McFadden, Jr., and E. C. Morris shone particularly, and Charles S. Morgan, Jr., coached the production.

The Land of the Toreador, by Robert F. Lakeman, Jr., J. A. Chenoweth, and L. C. Muench, was produced by students of the University of Missouri at Columbia, Mo., on April 12. Jessie Raithel and a pony ballet were conspicuous features.

Students of Elsworth College, Iowa Falls, Ia., played The Private Secretary in German recently. The cast showed Leroy Mark, Mrs. L. D. Harris, John Hendrickson, Gertrude Leach, Dennis Galvin, Grant Sanders, Leola Thomas, Orville Hoag, George Maus, Charles Klatz, Gene Aiken, Eli Christoferson, Anna Chasser, Susan Erickson, and Blanche Miller.

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THE ANNUAL MEETING OF

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TUESDAY, MAY 14, 1912, AT 2 P. M.

Extract from By-Laws.

Sec. 13 of the By-Laws:

"Any person entitled to membership, on payment of fifty dollars may be admitted, by the Executive Committee, as a life member; who shall forever (hereafter) be free from the payment of annual dues. No person shall have the right to vote at an election who has not been a member, in good standing, for 30 days before the election takes place; the phrase, good standing, refers to the annual members whose dues are two dollars each year."

Sec. 26 of the By-Laws:

"At least 14 days before the annual election, nominations for officers and trustees shall be made as hereinafter provided. They shall be posted in the office of the Secretary of the Association at least five days before election, and no person shall be eligible to election unless his name is so posted. Nominations must be in writing, and may be made by the Board of Trustees or by any group of ten members of the Association in good standing."

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PHILADELPHIA.

The beginning of the end of the theatrical season of 1911-12 in Philadelphia is now in sight. Last Saturday evening with a final performance of Maggie Pepper with Rose Stahl in the title-role, the Garrick closed its season, and travel pictures are now on view. Since the Kellard Shakespearien Players left the Walnut after a week of repertoire, the house has remained dark and it is understood that it will open next week with the animal pictures from the Lyceum in New York.

Still, there were two new offerings in town this week and a third one is scheduled to give its initial production May 1. George M. Cohan in Forty-Five Minutes From Broadway, began a week's engagement at the Forrest and Mamma's Baby Boy opened a local engagement at the Lyric.

Willard Spenser's new opera, The Wild Goose, moved next door to the Adelphi, where it is billed for a long run. Ethel Jackson in the role of The Wild Goose, has a successful reappearance after her brief retirement. She is very effective in the role and sings prettily and sweetly. Her physical attractions and stage presence add to the charming picture. Will Philbrick in a comedy part seemed to make a hit right at the start and his costumes produced many laughs. Several of his recitative songs made big hits, but the greatest song success of the entire show was undoubtedly the Wild Goose waltz. A very fair voice, new to the theatrical public, was brought out by another member of the co., Mabel Weeks, who takes the part of the American society girl and sings two pretty and sentimental lyrics. Other consistent contributions are made by George Richards and Frank Gelcher.

Robert Hilliard made his debut last week as an actor playwright with The Avalanche, a satire on the stock market and Wall Street. It was produced at the South Broad and was written jointly by Hilliard and W. A. Tremayne (Mrs. Hilliard's correspondent at Montreal). The play deals with the jealous wife and there is interwoven, love, money madness, infatuation of the other women, all producing a near melodrama with Hilliard in the leading roles. There are four acts and the third is staged wonderfully. The scene is the broker's office with his stock Avalanche falling heavily and ruin staring him in the face, yelling operators outside the office, tickers and telephones busy within and the hero making the villian "sign the papers" while he stood over him with a loaded gun. The parts are well taken in every instance.

Amelia Bingham is leading a strong bill at Keith's, presenting an unusual sketch that proves very pleasing, entitled Big Moments from Great Plays. Mr. and Mrs. Jimmy Barry are back in a new rural sketch that won unanimous approval. Bella Adair displayed a very tuneful voice, and the Berrens team, Dan Burke and the Brothers Kaufman, also contributed enjoyable acts.

Due to the 23rd of April being the anniversary of the birth of William Shakespeare, we had two cos. playing the Bard's great dramas during the week, the Kellerd Players and the Great-Ladlows co. At the Forrest Home the anniversary was observed in a fitting manner, there being a very elaborate entertainment in which James K. Hackett, E. M. Holland, Julian Eltinge, Edward Jarvis, Mrs. Anna Ware Barnes, Mrs. Sydney Cowell, and Mona, a violinist, participated. The programme was arranged by J. Fred Zimmerman, president of the Board of Managers of the home. An address on Shakespeare was given by Ben Greet in the Wanamaker store.

An unusual bill is presented this week at the Grand, when Franklin Thompson offers his father's greatest success, The Old Homestead. This good wholesome drama is a perennial favorite and the large advance sale of tickets certainly indicates that it is gaining rather than losing in popularity. Alias Jimmy Valentine, the play that was the talk of last season, was presented last week at the Grand for the first time at popular prices.

The Orpheum Players last week gave a fine revival of Witching Hour that was well worth seeing. The Commuters, which was in town several months ago at the Walnut, was presented this week at the Chestnut by the Orpheum Players.

Thelma was produced this week by the Blaney-Spooner Stock co. at the American.

At the William Penn the all-star bill is headed by Dorothy Rogers and co. in Babies a la Carte. Jesse Lasky had a new creation, Visions D'Art, which is very spectacular and must have cost considerable money to stage. Collins and Hart, old favorites, are also on the bill, while Walter S. Dickinson gives an extremely humorous monologue that took like vaccination, only the itching sensation made every one laugh until the tears came.

J. SOLIS-COHEN, JR.

WASHINGTON.

The Aborn English grand opera Spring season which opened at the National Theatre during the past week was strongly welcomed by large audiences.

Bobby Burnit, Winchell Smith's enjoyable comedy-dramatization of George Randolph Chester's readable novel, was the comletely finished offering for the sixth week of the Columbia Players, that continued the crowded engagement of the popular co. at the Columbia Theatre. Signal credit at the start must be given to the commendably artistic work of Edwin H. Curtis, the producing director, for one of the best that went over with a flash. Thoroughly at home alike in serious drama, light comedy or farce, this commendable strong and versatile organization wins new records in whatever the offering to which can be attributed the very high plane of esteem and popularity in which they are held. The co. throughout the well-selected cast individually won high honors, demonstrating again their proper fitness. Next week, Green Stockings. Are You a Mason? is in rehearsal.

The Poli Players, a combination of commendable and well-balanced strength, whose introduction to Washington crowded their new home, formerly Chase's, to the capacity nightly during the opening week met with like successful results during the second, when The Virginian was the bill. Next week, The Witching Hour. Over Night is in rehearsal.

The Butterfield Players in Porter Emerson Browne's drama of domestic life, The Boomerang, drew good audiences during their second week at the Belasco. The play was admirably presented. For the third week the Butterfield Players present Because She Loved Him So.

With an excellent presentation of East Lynne at the Academy of Music last week, in which Mary Emerson in the dual role of Lady Isabel and Madam Vine made a very successful appearance and most favorable impression, with a good co. in support, the regular season at this popular priced house, came to a close. The house reopens immediately, for a Summer season of vaudeville, under the managerial direction of Harry B. Hearn, who, it is said, represents a Southern combination of vaudeville managers at the head of which is Jake Wells and close associates.

Pauline Hall was the leading feature of a select vaudeville bill at The Casino during the past week.

Frederick Solger of this city has been notified that his one-act play, Three People, was one of thirteen sketches selected from 179 plays submitted in the play contest, conducted by Keith's Bijou Theatre, Boston, the judges being Professor Baker and Frances Powell of Harvard and Walter Hampden the actor.

JOHN T. WARDE.

BOSTON SEASON CLOSES EARLY.

This week might almost be called the last of the regular season in Boston, for so many attractions are finishing their runs here, while the new attractions that are to follow are of a supplementary Summer nature. This will go down on record as one of the earliest in point of closing.

There is one new play in town this week, and Robert Hilliard has things all his own way in the line of novelties. He is at the Tremont, and he makes a decided success in The Avalanche, which was tried the week before in Philadelphia. He finds it a decidedly different work from A Fool There Was, but it promises to have an emphatic popularity. Thais Magrane, as leading woman, is as good as she was in The Boomerang.

Julian Eltinge is a newcomer at the Boston, but his play is the same as for his engagement a year ago at that house, The Fascinating Widow. Mr. Eltinge is a graduate of Boston amateur theatricals, and it was in the Bank Officers' shows that he first gave the female impersonations that have finally promoted him until he is a star.

Hanky Panky has made a big hit at the Shubert, and has been doing the biggest business of the week.

Frances Starr has proved the dramatic hit of the Spring at the Hollis, and large audiences have been the rule with The Case of Becky, which promises to continue for some time to come. The double character is a difficult one, but Miss Starr plays with fine skill, and Charles Dalton as the scheming hypnotist has never been so effective here.

John Craig's Stock co. at the Castle Square makes a change to the field of dainty comedy this week, and makes a production of The Prince Chap that well compares with the original hearing here.

Hattie Williams does not make as long a stay in Boston as might have been the case for the limit for The Girl from Montmartre has been placed at this week, and nothing has been announced to follow, which would make an unusually early closing at the Park.

Another engagement that closes this week is Half Way to Paris, which has to leave on account of the time scheduled for the beginning of Lindsay Morison's Summer season. In the musical comedy the dancing of Joseph Smith is quite the best that Boston has seen this season. Laura Guerite and Sophie Brandt also are favorites.

An early closing comes for Donald Brian and The Siren, at the Colonial, but in this case there will be a fortnight more in Boston for this comedy. The secret of the place for George M. Cohan's engagement in Forty-five Minutes from Broadway is out, for he will follow at the Colonial.

The only attraction left with unlimited sway is H. B. Warner at the Plymouth, where Alias Jimmy Valentine is being boomed like a circus, and continues to draw the biggest houses of the season at the house. Its stirring scenes are quite enough to win popularity.

Keith's has a strong vaudeville bill with Mere Simard Against Them Usual, B. A. Rolfe and his Rolfonians, Trovollo, Three Leightons, Warrenberg Brothers, Norman and Toomey, and Rosalie and Dunette.

At the Globe this week are Four Newsomes, Petching Brothers, Robinson Trio, Caprice Lewis and Ida Bells, Bisceaux, and Bonner and Bonner.

Muldoon's Picnic heads the bill at the Bowdoin Square, with Orville and Frank, Kennette and White, Alert and Edna, Tom Ratemer, Nellie Moran, and George Haren.

The National list includes Bedini and Arthur, Rosemary Girls, Earle and Curtis, Brice and Gome, Mlle. Paula, Murphy, Whitman and co., and Strength Brothers.

The Orpheum opens its week with B. J. Cavanaugh, E. E. O'Conner, Milano Duo, Jenkins and Hart, Ott and Nelson, Billy McDermott, and Duffy and Edmonds.

At the Howard Athanaeum Violet Mascotte and her burlesquers are in for a stock season, with Kenny and Hollis, Four Juggling Girls, Buch Brothers, Premier Duo, Scott and Wilson, Murphy and Francis, Jess Edwards, and Lee and Allen.

The visiting burlesquers at the Gaiety are the Belles of the Boulevard, with Florence Bennett and Saits Moore and the other representatives of the Wheel are the Biz Gaiety co. at the Casino, with Gus Ray, Clara Douglas Rackett, West and Benton and Al. Herner.

Austin and Stone's has its vaudeville theatre filled with Mlle. Baldo, Al Ching, Cassie French, Mlle. Rossette, John Maxley, the Bensons and Ida Campobell.

The Aborn Opera Co. ended its season at the Back Bay Opera House suddenly. It had been scheduled for a stay of eight weeks in all and at the end of the third, came the announcement that money paid in advance would be refunded, and all the other operas were called off. There was a strike of chorus singers one day during the last week, when it was found that they got half pay for the time when the Metropolitan Opera co. filled the house, and there was quite a bit of diplomacy before things were settled. Then came the announcement of the closing. On the opening night of Madame Butterfly, the last opera to be presented, there was considerable excitement caused by the noise from an electric fan in the roof and several persons left the theatre, and when they tried to come back they had a long wait, as the result of the rule of the opera house in regard to entrance when an act is in progress.

All the Frohman, Rich and Harris theatres in this city were closed for an hour last Monday as a silent tribute to the esteem in which Henry B. Harris, the victim of the Titanic, was held. Charles J. Rich went on to New York to attend the memorial services at the Hudson.

Lindsay Morison has chosen The Witching Hour as the first piece to e given at his first offering for his Summer Stock co. at the Majestic's opening next week. As usual, he has picked out a resident co. of Boston favorites, including Anna Cleveland, Henry Mortimer, Rose Morison, James R. Pitman, H. Dudley Hawley who was here in the long run of The Country Boy; Wyrlz Birch, Florence Brian, who is the wife of Donald Brian; James A. Bliss, Edna Oliver, Francis Woodbury, and William De Wolfe.

Rose Pitonof, the Boston swimming girl who is now in vaudeville, has got before Congress, for Congressman Curley, of this district, in after a battleship or torpedo boat to go with her when she tries to swim the English Channel next Summer.

Keith's Theatre employees all adjourned to Catholic Union Hall one night last week after the evening performance and had their annual ball. A number of the actors in town were present.

Charles O. Swasey and others of Newbury have petitioned the co-partners of the New Orpheum Theatre co., of Newbury, into bankruptcy in the United States District Court. The copartners in the enterprise include Charles H. Bartlett, Hannah C. Watson, and William A. Swasey. On April 12 they made an assignment for the benefit of their creditors to Fred E. Hyde, of Haverhill.

It was amusing to see how all the dramatic editors of Boston attributed to Dion Boucicault the authorship of Kathleen Mavourneen when it was announced for production by the stock co. at Loew's South End Theatre.

JAY BENTON.

CHICAGO.

William H. Crane closed his engagement in The Senator Keens House at the Blackstone last Saturday evening. It is said that, unless the unexpected happens, the house will remain dark until the first week in September, when Gertrude Elliott will appear in Pinero's Preserving Mr. Panmure.

Last Wednesday night Thomas W. Ross gave the fiftieth Chicago performance of The Only Son at the Olympic Theatre. The play is expected to finish the season in its present home.

Louis K. Anspacher's play, The Glass House, will complete its stay at the Chicago Opera House at the end of this week.

Anton Foerester, a member of the faculty of the Chicago Musical College, gave his annual piano recital at the Ziegfeld Theatre last Tuesday evening to a capacity audience.

At the Palace Theatre last week, Florence Nash, along with Joseph Jefferson and Minnette Barrett, appeared in William C. De Mille's In 1999, pronounced by those competent to speak clearly the best new woman burlesque that has been written since the new woman became an ancient institution. Ashton Stevens of the "Examiner," who knows, says: "Miss Nash is exceedingly funny, which means that Miss Nash has a part that fits. For like our other little slantwise friend, Adele Rowland, Miss Nash is inclined to be a tragedy when the part does not measure up to her funnybone." The Palace is making good its promises, and this week presents a fine, full hour of Madame Butterfly.

Manager Harry Askin announces that the long run of Louisiana Lou will end next Saturday night and the lights will go out at the La Salle Opera House. This announcement is a surprise, and Manager Askin explains that Alexander Carr's contract has expired, and he doesn't care to put Barney Bernard in his place at the end of the season. Besides he isn't sure he can keep Bernard Granville, although he has gone to law about it. Moreover, he wants to go to Europe for a vacation.

The Aborn co.'s English opera season at McVicker's Theatre will come to an end next Saturday night. The management of the theatre is in negotiation for a dramatic attraction, with which to prolong the season. McVicker's is one of the Chicago theatres to prosper greatly this season.

The Glass House ends its run at the Chicago next Saturday evening.

Paul Armstrong's A Romance of the Underworld will close its engagement at the Studebaker Theatre at the end of this week. Elsie Janis will appear there on May 13.

Mrs. Charles Howard Besley, Hinsdale, Ill., was chosen president of the Drama League of America at the convention in the Auditorium.

OTIS COLBURN.

BALTIMORE.

Annual visit of Old Homestead to Ford's April 22-27; good co. and business. Aborn Opera co. 29-4; opened in Tales of Hoffmann to well-pleased house. Thais and Madame Butterfly 6-11.

Thurston, the magician, at the Auditorium 22-27, drew well and pleased. The Thomas Players open a season of stock 6.

The Metropolitan began their engagement at the Academy 29 in Shenandoah, winning the approval of both press and public. The Lion and the Mouse 2.

Hale Hamilton, supported by Richie Ling and Inez Macauley headed the bill at the Maryland in a delightful sketch, entitled The Cinderella; business good.

F. BARTON KREIS.

DATES AHEAD.

Received too late for classification.

BERNHARDT-REJANE MOTION PICTURES: Brooklyn, N. Y., 6-11.
BIG BANNER BURLESQUERS (Gallagher and Shean): Chicago, Ill., 6-11.
BURLESQUE STOCK (M. Stair): Toronto, Can., April 29—indefinite.
COLEMAN STOCK (M. Wolff): Rochester, N. Y., May 6—indefinite.
GOLDEN CROOK BURLESQUERS (Jas. Fulton): Buffalo, N. Y., 6-11.
HACKETT, JAMES K. (W. F. Muenster): Cleveland, O., 6-11.
HOWE, LYMAN H., TRAVEL FESTIVAL: Buffalo, N. Y., 6-11.
JERSEY LILIES (Wm. Jennings): Pittsburgh, Pa., 6-11.
KEITH STOCK: Toledo, O., April 29—indefinite.
KINEMACOLOR DURBAR: Cleveland, O., 6-13.
LOVE MAKERS (Dave Guran): Philadelphia, Pa., 6-11.
HILLIARD, ROBERT (Klaw and Erlanger): Brooklyn, N. Y., 6-11.
MACK, ANDREW (A. H. Caldwell): Pittsburgh, Pa., 6-11.
MAHER, PHIL: Lowistown, Pa., 29-May 4.
ORLENEFF, PAUL: New York city, May 1-5.
PARISIAN WIDOWS: Philadelphia, Pa., 6-11.
SMART SET (Charles E. Barton): Philadelphia, Pa., 29-May 4.
SOCIAL MAIDS (Hurtig and Seamon): Baltimore, Md., 6-11.
TROCADEROS (Charles H. Waldron): Washington, D. C., 6-11.
WATSON'S BURLESQUERS (W. B. Watson): Baltimore, Md., 6-11.
WINNING MISS (Boyle Woolfolk): Kalamazoo, Mich., April 29-May 1, Battle Creek 2-4.

NEW HOUSES.

The Stroudsburg, Pa., Theatre Company has been formed with capital of $10,000 to erect a new theatre in that town. A. C. Swazey, E. E. Keller, W. W. L'Hommedieu, L. J. Brown, and H. F. Smith are the directors.

Henry Rosenberg, of this city, has purchased through Van Huel and Holston the St. James's Church property, Long Branch, N. J., on which will be erected a modern fireproof theatre with seating capacity of 2,000. The front will be devoted to stores and offices, and the theatre will be used for high-class productions, booked by Klaw and Erlanger. The theatre during the Winter months will be given over to popular-priced vaudeville and motion pictures.

The new Burns Theatre, Colorado Springs, will open on May 8, with the Russian Symphony Orchestra of fifty pieces, led by Modest Altschuler. The theatre has cost $330,000.

It is reported that B. F. Keith contemplates the erection of a new vaudeville theatre in Des Moines, Ia.

Business men of Webster, Mass., are planning for the erection of a theatre and business block to cost $75,000.

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

MAE HOTELY

The Clever Character Woman of the Lubin Comedy Section.

THE tendency of motion picture production toward the feature type of subjects of two, three, or four reels has been frequently noted in these columns, and the warning was early uttered against the publication of inferior material miscalled under this class. It was pointed out that motion pictures had, from the first, increased in length, only and solely because they had so improved in interest and artistic quality that the public had gradually become willing to accept them. This had reference to the growth of films from the short lengths to the full reel. It was argued, therefore, that the multiple reel pictures must show still greater improvement if they were to be expected to attract and hold public attention, and the fear was expressed that too many manufacturers and importers were not alive to this necessity.

* * * *

Present conditions more than justify the early apprehension. The success of a few notable subjects of considerable length, and more particularly the splendid results attained with a great many full reel pictures during the past two or three years, paved the way for feature films with their greater advertising possibilities, and the demand thus created among exhibitors has been followed by a flood of inconsequential and in some cases positively worthless trash, that if issued alone as the only examples of so-called feature pictures would inevitably retard the popularity of all motion pictures to a dangerous degree. Many exhibitors, without discriminating carefully, have taken the trash for exhibition in the expectation of increasing their business, only to be disappointed and to form an unfavorable opinion about all feature subjects generally. Thus the reputation of this important class of films has been injured, though not irretrievably. The feature films of merit may be expected to survive and win their way, while the worthless offerings must eventually be forced into the oblivion they deserve.

* * * *

That this result may be hastened—the suppression by withdrawn support of inferior feature subjects—all exhibitors are urged to investigate thoroughly before accepting unknown alleged features for exhibition. To assist in this desirable policy of discriminating selection, THE MIRROR, as may have been noted by readers, has already commenced to pay special attention, in its impartial review of motion pictures, to the class now known as feature subjects. If exhibitors who are offered pictures of this class have no opportunity of seeing them in advance before booking, they can rely on THE MIRROR reviews, to the extent, at least, that they are honestly expressed critical opinions, uninfluenced by any ulterior considerations.

* * * *

A reader of the New York *Sun*, signing himself "S.," sends this communication to that paper: "Why are moving picture leading men always shaved in the back of the neck?" Very discreetly, the *Sun* offers no reply to this startling question, its editors notoriously never having seen a dramatic motion picture, much less a motion picture leading man. The Spectator will endeavor, therefore, to come to the *Sun's* assistance by asking "S." how he knows that motion picture leading men are always shaved in the back of the neck? "S." may be assumed to be one of the general public and not himself a motion picture actor, or he would not need to ask the question. It follows, then, that he can know from his own observation not one bit more about motion picture leading men than is known by the rest of the public from what they see pictured on the screen. Now it is a well known fact that no motion picture actor who glories in the distinction of being a leading man ever permits the back of his neck to be exposed to the camera. Ordinary actors may sometimes face away from the front, but a proud leading man, never. Therefore, there is no proof available to the public that motion picture leading men are shaved in the back of the neck always or even generally, although it may be barely possible that they are so shaved. Still, all the probabilities point the other way, because, according to The Spectator's observation, the majority of these estimable and important gentlemen, the motion picture leading men, either are not aware that there are any backs to their necks or that they have any backs at all, or else their backs, and particularly the backs of their necks, are in such condition that they fear to expose them to view.

* * * *

Harking back to the subject of terminology of the yet new art and industry of motion picture production, it is interesting to note the manner in which different persons have responded to The Spectator's suggestion that now is the time, when motion pictures are still in their infancy, that discussion of this subject of technical terms may be of some real effect if not value. One gentleman, for whose opinion The Spectator has the highest respect, looked on the whole discussion as a waste of time and good white paper. "What does it matter," he asked, "whether the inserted words in a motion picture film be called leaders or captions or sub-titles, so long as those who make the picture know what is meant?" The suggestion of interscript or interscription as a proper substitute, he thought particularly frivolous, and he yawned when he said it.

* * * *

And in a way, the eminently practical gentleman referred to is right. What real difference does it make? And, to go further, what results are likely to follow? How much actual influence will discussion of this character have on the language? After all, popular usage will govern, and no man or set of men however learned or well fortified with arguments can hope to overcome public usage. T. R. himself had to abandon his efforts along that line or appears to have done so. And when he fails to revise our spelling ever so little, what hope have we, mere atoms among mankind, to expect to actually introduce new or unused words into a technical vocabulary?

* * * *

Admitting, however, the probable futility of the proposed discussion, there is nevertheless a certain interest about it that is not to be underestimated, and there is also proof right at our very doors that, though probably futile, the discussion need not be so inevitably. The word photoplay is the case in point. It was invented and proposed after a prize contest conducted by the Essanay Company. The Spectator frankly confesses that he looked on the word at the start as merely an amusing freak that would be soon forgotten. Contrary to all expectations, however, the word hit the popular fancy and may now be found in quite general use. So it is not to be admitted offhand that all discussion of other words either invented or newly applied is foredoomed to be of no avail. It is therefore that The Spectator ventures again upon the subject.

* * * *

Speaking of photoplay and photoplaywright, Mr. Gaskill, who is a controversialist from pure love of the sport, holds up his hands in horror. He calls it "a hybrid combination" and "an unholy union," declaring that it "sounds like the nasty signs by which picture 'theayeters' lure the unwary—namely, 'admission 5c.'" Mr. Gaskill likes "motion picture play" better, despite its greater length, but he adds that in his opinion a more flexible term is needed and that it will come in time. It is to be feared, however, that "photoplay" has already arrived and become a part of the language. That it has a cheap sound need not be against it, for it has to do with a cheap art—not cheap in the sense of worthlessness, but cheap in that it is not select and exclusive, but widely popular and within the reach of the millions. True, also, that it is hybrid, but for that matter so is the entire English language. In the absence of any better reasons than the ones offered to the contrary and in the absence also of another and better word, photoplay will continue to have a standing and photoplaywright will prove to be better than a scenario writer.

Taking up next the word proposed by Mr. Gaskill as a substitute for leader, caption, or sub-title, viz., interscript, our always good and sometimes facetious friend, Epes W. Sargent, writes:

> Spectator, in THE DRAMATIC MIRROR, sides with Charles Gaskill in his contention that "interscript" be substituted for "sub-title," "caption" or "leader." Spectator thoughtfully remarks that leader is the strip of blank film sometimes used to thread up the film in the machine. We would point out that a leader is also a thing to lead a dog around with or the tin pipe that leads from the roof gutter to the ground. Sometimes a leader is a political boss and sometimes it is a mule at the head of a pack train. If a leader can be any one of these things, why cannot it be a word or words leading from one scene to another in a photoplay?
>
> Assuredly it is more definite than "interscript," since in a newspaper sense a leader may either be the principal editorial or the full face lines breaking a story into sections. We object to the use of scenario on the ground that it is misleading and because a better word has been provided. Photoplay has been adopted in France, England, and Germany, and it is compact and comprehensive, but "interscript" is ungainly and indefinite. An interscript—if there ever is an interscript—would properly mean anything interpolated in the script whether it be insert, leader, or bust picture.
>
> We are willing to exchange "leader" for any more suitable word, but we can't quite "see" that interscript or the alternative "inscript." It is nondescript.

* * * *

Pausing only to ask Friend Epes how he would write a bust picture anyhow? (interscribe is defined in the "Standard Dictionary," "to write between") we may now quote again from Mr. Gaskill in reply:

> The very reason that Mr. Sargent urges in favor of "leader" is my own reason for its rejection—namely, its *specific* quality; which is to say that it means something specifically different from the term necessary in the motion picture. As Mr. Sargent and you and I know, having read all about those things many years ago when we played marbles, there are, generally speaking, only two sorts of words, those that are generic and those that are specific. The generic word covers a multitude of matter. The word *travel* is a generic word: we may *travel* by boat, train or leg; but *boat*, train and *leg*, as here used, are specific words. . . . Sub-title, caption, leader, and heading are absolutely specific

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words: they mean only one thing, or possibly when strained, they can be made to mean almost anything—but very badly; on the contrary, the word *intercript* is a generic word, which means precisely *what all of these words mean separately or together*.

It seems very clear that the word needed in the mechanics of our art is one that covers all writings, phrases, explanations, interpolations that may be written in in the pictures.

* * * *

Lest this discussion become tedious, other contributions, of which The Spectator has received several, will be reserved for some future and, it may be, briefer reference. THE SPECTATOR.

HUTCHINS HAPGOOD ON CENSORSHIP.

No writer for the public press has shown more sound, discriminating sense in discussing motion pictures than Hutchins Hapgood, whose always excellent articles appear in the New York *Globe*. Recently he devoted a column space to the subject of the Censorship of Motion Pictures, with particular reference to the proposed New York city ordinance, which will, if passed and approved, prohibit the exhibition of any motion picture in New York city without there having been first obtained a permit therefor by the Bureau of Licenses. "Around the possible enactment of such an ordinance," says Mr. Hapgood, "group themselves various considerations of importance to civilization." After recording his agreement with those who believe that "these pictures now mean much more than amusement to the people," that "they are becoming great popular means of expressing the simple ideas, instincts, and sympathies of the masses," and that they "may in this line become rivals to our popular newspapers," even surpassing them "in popular reach," he goes on to assert therefore that "free speech and the whole problem of restriction limitations of the expression of the people are involved."

"What," asks Mr. Hapgoood, "would we think if the Aldermen should pass an ordinance compelling the newspapers to submit all articles and cartoons to the municipal authorities before publication? What would be the effect of such an ordinance on the freedom of the press and on the full development of the people's initiative? One sees at once the impossibility of such an ordinance, for the press, fortunately, has established its relative independence, and is responsible only after publication if it violates fundamental law or deep ingrained custom. It does not, and probably never will, submit articles before publication."

Mr. Hapgood recognises that "the status and condition of the motion picture business and that of the newspapers are very different," but he argues that admitting all that, it is not "tantamount to admitting that a law should be passed under which the development of motion pictures as popular art and popular politics and popular morality should be restrained and submitted to a body of officials. That would tend to take from the vitality and social meaning of this important popular development."

He refers to the National Board of Censorship properly as "an unofficial group of citizens co-operating with the manufacturers," but he sounds a note of warning against enlarging the scope or authority of this unofficial censorship, the danger being that "at any time it may become narrow-minded, intolerant 'highbrowed' or unprogressive in sound popular feeling." He sees these dangers already beginning to appear even under the tolerant management of the National Board of Censorship.

ANOTHER FRIENDLY "WORLD" EDITORIAL.

It is again with pleasure that THE MIRROR notes the fairness of the New York *World* toward motion pictures, as indicative of the changing attitude of the press. The satire of this editorial comment from the *World* of April 26 is refreshing:

> The discussion before the Recreation Alliance of the proposed ordinance providing for the censorship of moving picture films was productive of a strange expression of opinion by a woman who not only alleged that moving pictures as now exhibited in New York are "a splendid thing" for children, but insisted that as the mother of ten she "ought to know by this time what does them harm and what does them good."
>
> What testimony could be more incompetent and irrelevant? Recreation alliances may know what is good for children, boards of education may know, government child bureaus may know, and all unmarried presidents of women's clubs or congresses do as a matter of course. But what can a mother possibly know about the proper rearing of children?
>
> This particular mother must be hopelessly old-fashioned not to have learned that the study of child-welfare is now a matter of scientific inquiry conducted by trained investigators who move in a sphere into which mere mothers may not enter. She is an anachronism, a back number. Her theory that the character of moving pictures has so improved that "it is safe to let children go to nearly any of them" may be sound, but it cannot be accepted on the unsupported evidence of a mother.

DEFENDING THE PHOTOPLAYS.

Mrs. Harry C. Arthur, of 690 Union Avenue, in the Bronx, appears to be a lady of exceptional wisdom. At a meeting of the Recreation Alliance last week a discussion of motion picture censorship caused a lively controversy in which Thomas L. McClintock, representing the Society for the Prevention of Crime, advocated censorship and declared that it should be extended to some newspapers. Mrs. Arthur, as a mother of ten children, defended the pictures, saying:

> I ought to know by this time what does them harm and what does them good. The moving pictures that are being shown in New York have been a splendid thing for my children. I know this because I have gone to the pictures with them and have witnessed their effect. One of our greatest difficulties arises from the fact that we try to keep from our children all knowledge of crime and wrongdoing, and when they grow up they are not prepared to meet it when it is forced into their paths of life. The character of moving pictures has so improved during the last three years that it is safe to let children go to nearly any of them.

The Alliance voted in opposition to censorship, only two votes being in favor.

Stacy, Brooklyn.

ROSEMARY THEBY

Popular in Vitagraph "Life Portrayals"

LETTERS AND QUESTIONS

Answered by "The Spectator"

Somebody who forgot to sign a name writes from Chicago to take "an answering rap" at F. W. Woods, who was recently quoted in these columns as criticising THE MIRROR for answering questions about motion picture players. "Somebody" remarks: "Perhaps he does not realize that there are many who take THE MIRROR for the sole purpose of reading the motion picture section. And as to the 'cheapness' of picture players, there are many on the legitimate stage who would be glad to join a prominent motion picture stock company." "Somebody" also begs to differ with the favorable review of The Social Secretary (Lubin). "The work of the secretary herself," "Somebody" goes on to say, "would have been fair" if her mouth had not been so heavily painted and her lace collar and cuffs had not "looked so suspiciously like paper," and furthermore the little son "would have been cute" if he had been differently dressed and hadn't had a hole in his stocking, and the society girl and Jack Halliday would have been better if they had not been so stiff. Questions: (1) Jack in Jack and the Beanstalk (Edison) was Gladys Hulette (2) The Irish lad in Hogan's Alley (Edison) was Yale Boss.

Madge Lee, writing from Wilkes-Barre, states by way of introduction that this is the first time she has written. Her apology is accepted, providing it is not her last time. She comments on the acting of Francis Ford

"NAPATIA," THE GREEK SINGER (ESSANAY), FEATURING FRANCIS BUSHNELL AND DOLORES CASSINELLI

"THE COMING OF COLUMBUS" (SELIG)
Showing Columbus Returning to the Court of Spain

in The Deserter (101 Bison) as follows: "I never thought he was such a good actor until I saw him in this film. He certainly deserves a great deal of credit." So he does, and so also does the director under whom he worked. (2) Owen Moore is not at present attached to any company.

"A Reader," of Norfolk, Va., wants to add his "humble share of applause for the motion picture section of THE MIRROR. "Your comments," he declares, "are at all times good and your criticisms undoubtedly the most just." He goes on to say:

> I have just seen Biograph's Fate's Interception, and, despite the fact that the orchestra played "The Mysterious Rag," and other "classical" numbers throughout, I managed to enjoy it immensely. Now that the Biograph Company are out West again brings to mind their wonderful Enoch Arden of last season. Dare we hope for another such production? I'm afraid not, even from the same great company—the greatest of whom is the director.

"A Reader" wants to know if there is any prospect of the Biograph Company ever giving the names of players. Not that The Spectator knows of; and if there were such a prospect nobody outside would know of it until it was ready for announcement. It isn't a Biograph policy to announce plans in advance.

F. Loomis, Spokane: The young man who played the juvenile leads in A Romance of a Dry Town, A Tenderfoot's Troubles, and Walk, D——— You, Walk! (Kalem) was Marshall Neilson. In A Tenderfoot's Troubles one of the male leads was Ed Coxen. This company is the one of which Mr. Hartigan is the director.

C. P. Chaffin, Kankakee, Ill.: The actress who played the leading part in His Girlie (Lubin) was Peggy Glynn. She is no longer with the Lubin players.

R. F. O'Leary, Baltimore, Md.: Yes, you can send as many reviews for each Review Contest as you like.

"J. J. C.," New York City: No, Flora Finch has not joined Eclair and does not pose for any company but Biograph. The character actress in the Eclair pictures who makes up very much like Miss Finch is Alice Knowland.

Agnes Smith, of El Paso, Texas, incloses clippings from El Paso papers showing how picture players like Arthur Johnson, Florence Turner, and others are advertised by picture theatre managers when photoplays in which the favorites appear are on for exhibition. Miss Smith thinks Robert Vignola, Sidney Olcott, and other Kalem players do not receive enough praise. The truth is that the Olcott branch of the Kalem players, doing only feature stuff, do not come into notice as often as many others, but when they do show up it is almost invariably with such marked credit that the praise they get is of the kind that lasts. Miss Smith is an admirer of Warren Kerrigan, though not living in Indianapolis. Questions: (1) Yes, Brinsley Shaw is with Essanay Western, having played the heavy in Under Mexican Skies, released April 13; the bandit in Broncho Billy and the Bandits, to be released May 4, and one of the gang of thieves in The Cattle King's Daughter, released April 20. (2) The leading lady in the Essanay Western Company (Mr. Anderson's) is Veda Bertram.

Herbert Jam, Denver, Colo.: Yale Boss is with Edison. He was in Rowdy and His Pal, released April 6; Winnie's Dance, April 13, and will be seen in A Personal Affair, May 15.

"Silent Admirer" makes the excuse for asking a few questions that his "little brother wants to know." Thought this "little brother" subterfuge was confined to the circus. (1) The cowboy in Roped In (Melies) is known as Big Bill. (2) The part of Tom Mason in The Scapegoat (Selig) was played by Tom Mix. (3) Motion picture cowboys are composed of two classes—real, sure-enough cowboys who have turned actors, and actors who have turned motion picture cowboys. One can usually tell to which class the picture cowboys belong by the way they take off their hats. (4) The reason some people want to suppress the cowboy pictures is because they are not refined enough for their aesthetic uplift souls. Others want to suppress some of the cowboy pictures because they are inane, unoriginal or utterly impossible, without an idea of any value in their whole being. This applies to some kinds of cowboy pictures, only. The Spectator has always believed in variety—cowboy pictures along with the others, but let them be worth while. (5) The person's picture you refer to is not for publication.

Mrs. Emma Daly, Allenhurst, N. Y.: The name of the mother in Under Mexican Skies (Essanay) was not given in the printed cast.

A. Hamand, Logansport, Ind.: The part of the wife in Bob's New Scheme (Lubin) was played by Peggy Glynn.

M. L. Whitford, proprietor and manager of Temple Theatre, Port Huron, Mich., is not in favor of patrons of the picture houses criticising photoplays, as they are invited to do in THE MIRROR Review Contest. With much feeling he observes: "The Lord knows my audiences criticise my pictures hard enough without being told to do so." Evidently he wants better pictures, but does not perceive that the best way to get them is to have the bad ones criticised and the good ones praised.

"G. A. M.," of Baltimore, boasts that he knows the names of a number of Biograph players, and to prove it he gives a list in which he includes Elsie Janis, remarking: "I know you will say it is not Elsie Janis, but I am certain of it." Miss Janis, who is in musical attraction under Charles Dillingham's management, will be astonished at this information.

"W. T. W.," writing from Pasadena, Cal., is much interest in this department of THE MIRROR. He likes the letters published or referred to on this page, commending especially the one signed "Originality" in THE MIRROR of April 10, referring to photo-playwriting. "W. T. W." is a great admirer of Biographs, and never goes to a photo-playhouse without knowing an "A. B." is on.

"COMING OF COLUMBUS."

Selig's Greatest Masterpiece to Be Controlled Exclusively by General Film Company—For Release May 6.

The release of The Coming of Columbus, in three reels, May 6, which was announced in last week's MIRROR, has been eagerly looked forward to for the past year. It will be released as a special feature in three reels, by arrangement with and under exclusive control of the General Film Company. It has already been released in certain parts of Europe, where it has proved to be a veritable sensation. It is acknowledged by all who have been fortunate enough to view it as a crowning triumph of motion picture production. The Coming of Columbus was produced by the Selig Polyscope Company in Chicago during the year 1911 and the two years preceding 1911. The cost of the production is placed at $50,000.

Perhaps the greatest indorsement which has ever been given any artistic achievement along these lines, and certainly one of the highest honors that can be paid a moving picture manufacturer, was accorded to this masterpiece and to W. N. Selig, its maker. His Holiness, Pope Pius X, was presented with a set of the Columbus films by Mr. Selig, and after inspecting them carefully the Pope was so pleased that he sent by Father Tonelli his personal blessings and praise. In recognition also of the great epoch which this picture is predicted to mark in motion picture production, the Holy Father sent to Mr. Selig a silver medal of beautiful design, bearing his likeness. Feeling that even this was inadequate to express his full appreciation and desiring to award this "wizard of picture production" even further, he had a beautiful, much treasured ceramic, or art plaque, removed from its place in the Vatican and sent to Mr. Selig.

Cardinal Gibons and many other high church officials have viewed the pictures, and they are warm in their praise. At private exhibitions the films have been shown to many of this country's greatest educators, critics, artists and historians, and they have agreed that it is a picture that it will be hard, if possible, to ever equal.

The Selig Company has prepared an extensive publicity campaign upon the subject, and has arranged for a most complete assortment of advertising matter for the use of exhibitors.

The Knights of Columbus of Chicago were of great aid in securing the original Columbus caravels which were used in the production and in preparing the historical data from which the scenario was written. The Chicago Historical Society also was of great assistance in this respect.

The Coming of Columbus is described as a historical review of incidents in the life and discoveries of Christopher Columbus. In preparing the photographic portrayal Mr. Selig has endeavored to follow with fidelity only such accounts as were left by Columbus himself, and by those associated with him. If in so doing he has departed in any particular from the familiar version, he submits in extenuation the variance of history. The written reports of Columbus and his companions, given under oath, lay before Mr. Selig as he built this great picture.

SCENE FROM "THE COMING OF COLUMBUS."
The Magnificent Three-Reel Feature of the Selig Polyscope Company

STUDIO GOSSIP.

FRANCIS X. BUSHMAN, Essanay's popular leading man with the Eastern Stock company, has recovered from the effects of the blank-cartridge wound sustained recently while rehearsing a thrilling Secret Service melodrama and is himself again. Aside from his splendid ability as an actor, Mr. Bushman is an athlete and has posed for prominent sculptors, including Isidor Konti, Karl Bitter, Daniel C. French, Bartlett, Wineman and Weinert. For four years Mr. Bushman was considered the finest model in New York, and the works for which he posed now adorn well-known buildings of state throughout the great cities of America. For example, the group of figures that grace the front of the First National Bank Building in Cleveland, were posed by Mr. Bushman and executed by Karl Bitter. While posing for this group, Bushman, on a wager, held a most trying posture for the space of four hours without rest. His poses of American national heroes of the past are famous, including Nathan Hale, Alexander Hamilton and Lord Baltimore. Mr. Bushman was also the favorite model of such great mural painters as Millet, Blashfield and LaFarge, and modern illustrators including Christy, Leyendecker, Kemble and Wenzell. His last pose for sculpture work was for the figures of Justinian and Alfred The Great. Mr. Bushman is a Southerner, his ancestors first settling in Virginia from Saxony and England, three hundred years ago.

MARTHA RUSSELL, former leading lady of the Essanay Company, who has been engaged by them, will make her first appearance in a dramatic subject entitled, The Return of William Marr, booked for release soon.

JOHN C. HALL, one of the Imp Company force of players was blackjacked April 14 and robbed. He was taken to the J. Hood Wright Hospital, suffering from a fractured skull and internal injuries. He has since recovered sufficiently to go to his home in Philadelphia to recuperate.

GEORGE GEBHARDT, who plays Indian leads for the Pathe Pacific Coast branch, is an artist with the brush as well as in acting. The cut an another page in an advertisement of Mr. Gebhardt and Princess Red Wing, is from a colored painting made by the former.

BILLY QUIRK, who needs no introduction as the popular comedian of the Solax Company, is making a great success as the leading feature on special Solax nights at various houses in the Independent field. Excepting the Thanhouser Kid, he is said to have the distinction of being the first actor in Independent ranks to inaugurate such a feature. Of course, "Billy" comedies are a specialty on these occasions.

MARION LEONARD, as everybody knows, and it is apparent that everybody does, hails from the Rex Company, and it is declared is the most proposed-to motion picture actress in the business. Of course, all these letters come by mail, which is well perhaps, as her director is also her husband. The post office authorities likewise show a fondness for this lady, and one that speaks well for her popularity throughout the land, by sending her any letter of uncertain address that might possibly represent her name.

VEDAH BERTRAM, the Western Essanay leading lady, was the recipient of a full-page dramatic interview in the theatrical section of the San Francisco *Call* Sunday, April 21, together with a pretty picture of Miss Bertram in gingham dress and sunbonnet, a specially posed photograph of Mr. Anderson, and a scene taken from a forthcoming Essanay photoplay entitled Broncho Billy and the Schoolma'am's Kid, which was in the course of being acted in San Rafael, San Francisco's beautiful suburb.

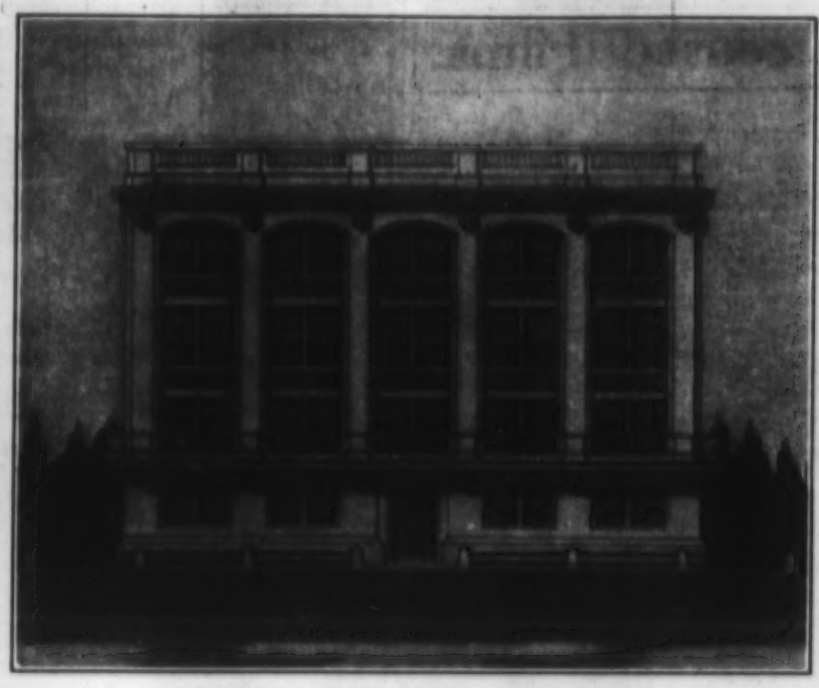
FLORENCE TURNER, whose absence from many Vitagraph films for a period has caused no small amount of regret, has returned East from the Vitagraph Western Company, and her many admirers will be glad to hear that she is in fine health and enthusiasm.

FLORENCE LAWRENCE has returned from her European trip, much refreshed in body and spirit. There are rumors that she will again be seen in Lubin pictures soon.

REVIEWS OF SPECIAL FEATURE SUBJECTS.

The Sewer (Solax, April 24).—One finds this a wonderfully interesting little melodrama, and the producer is to be complimented for resisting the temptation to make a rather gruesome subject more gruesome than it really is, though in a few instances there are indications that it might have been more effective to have emphasized a few of the very salient points of the drama by bringing out this very grossness in the lives of the thieves and their treatment of the boys used as instruments of their crime. The settings used are thoroughly apt in suggesting the life of the baser underworld, and the scenes in which the sewer of a large city is shown are wonderfully realistic, and depict to a remarkable degree the construction of such a sewer. The story deals with the efforts of a criminal, representing himself as a philanthropist to obtain the fortune of a certain wealthy man, who is interested in the welfare of the poor. From his connection with a gang of thieves he obtains the use of a small boy named Oliver, who is being taught to thieve. With a surprising amount of burglars at hand he is thrust through a window into the home of the wealthy man, but the household is awakened. The philanthropist upon whom the robbery was attempted permits Oliver to go if he will promise not to steal again, and the boy in gratitude gives him a small saw concealed inside a coin, and goes back to the den. Here the philanthropist is enticed by the leader of the gang, assuming to be an old man in sickness, and when he arrives he is bound and put into the cellar, but before this, Oliver slips a note into his pocket, telling him of a secret passage from the cellar into the city's sewers. His hands are tied in such a way that he is able to use the small saw, which Oliver had previously given him, to break some of the strands of the rope which bind him. He then wanders out into the sewer and is attacked by rats, some of which are unfortunately white. At last he reaches a manhole, and, gaining the light of day, informs the police. The gang is captured and little Oliver is adopted as a member of the family. The first part of the narrative will be recognized by Dickens readers, as it closely resembles Oliver Twist in some of its action.

Titanic Disaster (Extra Special of the *Animated Weekly*, issued April 22).—That the motion picture may fairly equal the press in bringing out a timely subject and one of startling interest to the public at large was most efficiently demonstrated by the issuing of this film so soon after the events, and much praise is due not only the producer, but the compiler and instigator of the film, T. E. Holliday, for gathering together such a complete and remarkable list of scenes referring indirectly to this disaster, especially when one realizes how little there was left to take and the energy and method required to obtain the exceptionally surprising amount of scenes and subjects, which are to be found in the film. It has been compiled with distinct care and order, creating by its sequence and interpolation of scenes an exceptionally vivid and impressive exposition of the subject. The views comprise the laying of the keel of the *Titanic* at Belfast, England, with the subsequent launching; E. J. Smith, captain on the boat, leaving Queenstown on her maiden voyage; icebergs representative of those which struck the *Titanic*; the *Carpathia* approaching New York Harbor, with views of Captain Rostron; the New York *American* press boat, *Mary Sculley*, with Jack Burns, the wireless operator; throngs around the White Star offices, society women bringing clothes for the survivors; Father Hogue, who first sighted the life boats of the *Carpathia*; views of survivors still on the boat; Signor Marconi, who invented wireless telegraphy, and the *Mackay-Bennett* leaving Halifax, N. S., to search for bodies in the vicinity of the catastrophe.



BIOGRAPH ADMINISTRATION BUILDING

BIOGRAPH'S NEW HOME

The illustration printed elsewhere on this page showing the front elevation of the Biograph administrative building, gives an excellent idea of what the 175th Street front of the new Biograph edifices in the Bronx will look like when completed. The building is eighty feet front and forty-one feet deep, facing the South. Back of it is the studio 80 x 132 feet, recently described in THE MIRROR, and further north, facing 176th Street, is the laboratory, an illustration of which was printed in THE MIRROR some months ago. Alongside the laboratory and also facing 175th Street will be a park 125 x 200. It will be enclosed by a concrete wall high enough to insure privacy and will be laid out with walks, trees and flowers, and provided with concrete seats and other appurtenances of ancient design, all of which will come in handy for classical backgrounds.

The Biograph structures will represent, it is said by those best able to pass an opinion, the most advanced ideas in motion picture studio, laboratory and administrative construction—the most complete ever constructed. Some notion of the novel improvements and unique facilities afforded in the new establishment may be gathered from the following—a few only of the many innovations: There will be a roof garden or playground for the employes during noon hours; two dining rooms, one in the laboratory and the other in the studio building; rest rooms will be available for laboratory and business employes as well as the players; dressing rooms will have shower baths of the most improved kind; dressing rooms will be perfections of comfort; elevators will be provided for both passengers and freight, the latter large enough to carry a loaded van and the team of horses attached; a concrete floor on the upper floor capable of sustaining a regiment of cavalry; a tank or pool of water of extra large size for water scenes.

MARCONI INTERESTED IN FILM.

"Wireless" Marconi has seen himself as others see him. It happened at Weber's, New York. The *Titanic* views were exhibiting and there was a scene showing Mr. Marconi entering his auto. Manager White thought he saw Mr. Marconi go into a balcony box to view the film, but he didn't have the nerve to disturb him and make sure. But Bert Adler, who always has the nerve, knocked at the door of the box and asked if Mr. Marconi was there. A sinewy man turned around in his chair and said, "I am Mr. Marconi." He said he viewed the picture the preceding day, but brought some friends to see it that night. The *Titanic* film had had its last showing for the night, but Manager White cheerfully projected it again for the edification of his distinguished guest.

CLAPHAM'S TITANIC SLIDES.

A. J. Clapham has produced an interesting set of slides in a variety of styles showing views taken from authentic photographs of scenes connected with the *Titanic* and the return of the *Carpathia*. Special advertising matter consisting of one-sheets, three-sheets and heralds have been provided.

NOVELTY TITANIC SLIDES.

The Novelty Slide Company has produced *Titanic* views from original copyrighted photographs. Lithographic printing is supplied in several sizes and styles.

MUST HAVE SHOW LICENSES.

Magistrate Dodd, of the Coney Island Court, has decided that saloons and cafes paying liquor licenses are not entitled to show motion pictures free without securing show licenses.

NEWS FROM THE PRODUCERS.

Thanhouser Burns a House.

Thanhouser burned down a house in New Rochelle last May for the film Flames and Fortune, and Tuesday of last week he repeated the stunt, this time in New Jersey, for Jess. Of course, the destruction of the home of Silas Croft, Jess's uncle, is the item for which the Tuesday house was fired. The conflagration was a huge success and should give a lot of thrill to the story. Jess, in two reels, will be released May 28.

The Little Shut-In, for release May 17, is expected to prove a novel and striking picture, as its title indicates.

Essanay Spring Activities.

With the beginning of Spring the Essanay Company announces it has in contemplation six mammoth three-reel releases, definite announcement of which will appear soon. The Chicago studio is humming with the preparation of the sensation three-reel masterpiece, The Conquest of Mexico, first announcement of which has already been made. The costuming of this wonderful subject will occupy the attention of busy costumers for weeks alone, the scenic work is already progressing with great rapidity, and the company, over two hundred in number, will soon go into rehearsal. Every attention and care to detail will be given this great subject, toward making it a true and accurate representation of the early history of the Aztec Empire.

The Essanay Western Company, under the direction of G. M. Anderson, have moved from Lakeside, Cal., where they were quartered for two months, and are now located at Niles, Cal., near Oakland. A number of especially fine subjects are being planned by Mr. Anderson, who has found that Niles abounds in gorgeous natural scenery that will beautify forthcoming productions.

Gaumont Well Ahead.

Gaumont releases are booked well in advance, as follows: May 26, Two Fools There Were, a comedy; May 30, Zanetto's Marriage, a mediaeval romance; June 6, The Virtuous Horse and He Got a Job, two farces; June 9, Nanine, the Artist's Wife, a French peasant drama; June 13, The Tale of an Egg and Jimmie, the Hypnotist, two humorous subjects; June 16, When the Leaves Fall, a pathetic love story.

McFarland-Wells Fight.

The Vitagraph Company made remarkably clear negatives of the McFarland-Wells fight, which took place in New York last week, and are to put out the pictures as a State right feature. They were ready for delivery on April 29.

The Vitagraph Company has finished a two-reel subject of Beau Brummell, the play made famous by Mansfield, and the date of release is announced as June 18. James Young plays the leading role. The Little Minister, by James Barrie, is also another attraction to be presented in the near future.

ENLARGEMENT OF "THE IMPLET."

Thomas Bedding, editor of *The Implet*, the Imp house organ, announces that in accordance with the desire of hosts of readers, *The Implet* is to be enlarged. The number of its pages will be increased and its scope will be widened so as to embrace all phases of moving picture progress and activity.

"*The Implet* does not compete with any existing publication," says Mr. Bedding, "being in a class by itself. It does not clash with papers that deal with the dramatic aspect of the moving picture. It aims to address exhibitors, manufacturers and the trade."

Mr. Bedding is a pioneer in motion picture journalism, having taken up the work fourteen years ago in London, and being the first writer, so far as he has been able to discover, to discuss in point the practical, scientific and dramatic aspects of motion pictures.

A SUCCESSFUL TRIP.

Charles Abrams, of the Great Northern Feature Film Company, has just returned from a short trip through the South and West. Judging from the smile he wears, the trip was a very profitable one.

FLORENCE TURNER HAS NO BROTHER.

In considering the fame and credit that motion picture actresses are abled to gain for themselves, the very high regard for Florence Turner entertained by Chicago business men is significant. An unknown swindler in that city has been posing as her brother, under the name of Paul C. Turner, and according to bills received by his adopted sister, has made way with four hundred dollars' worth of merchandise from that city. Miss Turner has no brother, and naturally feels indignant that her name and credit have been used by a shameless swindler.

REVIEW CONTEST

The results and winning reviews of Photoplays in THE MIRROR Review Contest for April will be published next week.

The 6th, or May Contest, will end May 30. Reviews for the contest (250 words or under) should be addressed

REVIEW CONTEST, DRAMATIC MIRROR,
145 W. 45th St., New York City.

Reviews of Licensed Films

A New Beginning (Lubin, April 22).—There is no sadder spectacle than that of man and wife living beneath the same roof and yet separated by a barrier of uncongeniality. In this instance both seemed restrained from cancelling the causes of their estrangement by a false pride. It was not until a kindly fate placed an opportunity in the path of each to enjoy the harmony and happiness of a perfect home that they awakened to a realization of the truth. They had both returned from an evening spent apart—she at a dance where she had found no enjoyment; he at a card game which had failed to divert his mind. They met in the soft glow of the fireplace, where the thoughts and the meditations of the preceding twelve hours were crystalized in a silent reconciliation. This is one of the most wholesome, generally uplifting plays which the Lubin Company has produced in recent months. It is a powerful plea for the home, a rather rare thing in these days when dramas depicting infidelity and gross love seem to have captivated so many directors. Ormi Hawley in the character of the young wife is excellent in some scenes and poor in others. In the scene in which she leaves her husband to go to the ball and in the scene in which she returns her acting is very effective. Jack Halliday as the husband gives a striking portrayal of a man in whom two emotions are struggling for supremacy. The play is tastefully staged, while one of the effects—the blending in and out of the ball scene and the scene at the club—is particularly unique.

The Little Woolen Shoe (Edison, April 23).—The emotions are certain to be awakened by this graphic story of maternal love and sacrifice. No more capable person could have been chosen for the role of the wife than Mary Fuller, for there is a pleasing absence of theatric artificiality about her acting that trinies the effectiveness of the portrayal and holds the attention of the audience. Marc McDermott as the husband displays his accustomed earnestness and sincerity in this portrayal of a man redeemed from a premature grave by the love for a little child. Driven to a desperate extremity by a husband who will not furnish her with means of support, the girl-wife to insure her baby of nutritious food and proper care, leaves it upon the steps of an imposing residence. There it is discovered by a man who, passing in his automobile, had observed her commit the act. Unable to locate her, he takes the baby home, and after some debate with his mother decides to keep it. When the dissipated husband returns to the childless home and learns how his neglect has forced his struggling wife to this terrible expedient, his grief is so real that he triumphs over alcohol while kneeling beside the empty little cradle. Five years later he has achieved wealth and success, but there is still a gap in the life of his wife and himself. The only memento of their baby which they possess is a tiny woolen sock, and they cherish it passionately. An accident to their automobile on a country road leads to an invitation from the occupants of a nearby house to share the warmth of their fireplace. Through a happy stroke of fortune the house proves to be the present home of their daughter, now five years of age. A game of hunt-the-slipper leads to a displaying of the other woolen sock worn by their baby, which is followed by a recognition of their child and her restoration to them.

Alkali Ike's Boarding House (Essanay, April 23).—The point to which the humor in this picture is carried is, of course, only one degree removed from common slapstick, but it is nevertheless funny to a majority of spectators. The cook employed at the boarding house where Alkali Ike and his associates take their meals is informed by a boarder that the provender is not up to the standard. Incensed over this disparagement of her culinary ability, Mazzie determines to demolish the establishment. Having thoroughly accomplished her undertaking she departs with a righteous flare and flutter. Straws are drawn to decide upon a successor to the departed cook, and Alkali Ike is declared chef of the outfit. Then his reign of trouble commences, for not only do his comrades harass him with inquiries concerning the preparation of the meals, but they positively decline to be awakened in the morning. Alkali resorts to some drastic measures to arouse his comrades, all of which afford considerable fun for the audience. Having endured their abuse about long enough, Alkali determines to harness their energy at the washtub and the dishpan, while he enjoys a respite from his enforced labors. Augustus Carney, the creator of this eccentric, mirth-provoking character of Alkali Ike, simply radiates animal exuberance in this picture. Mrs. William Todd in the role of the cook displays all of the belligerent qualities which are associated with members of that vocation, although the mild anger which she evinces does not seem consistent with the amount of damage which she commits.

The Treasure Cave (Cines, April 23).—There is only one weak line in the plot chain of this drama, but that single weak link is sufficient to convert an otherwise strong picture almost into a farce. Eunice, the favorite slave of Ben Ali, a wealthy Moor, is captured by a band of robbers and is imprisoned in the latter's treasure cave. Previous to the slave girl's capture the robbers have used a key to lock and unlock the massive door which guards their treasure vault. Instantly, however, upon the imprisonment of their lovely prize they abandon the use of the key and command Eunice to tend the door from within, unbolting it to only those who give the mystic password. This expedient of the password is obviously devised to alter conditions which would not permit of a dramatic rescue to conditions that would. The incongruity, or weak link, at this point rests in the fact that during the robbers' absence nothing precludes Eunice from tossing back the bolt of the door and gaining her freedom. An old woman whom Eunice had befriended conveys the information of the capture and the whereabouts of the favorite of Ben Ali. Ben Ali hastens to the cave, conceals himself behind some adjacent boulders, overhears the password, and at the first opportunity liberates Eunice. The militia's aid is enlisted, resulting in a total massacre of the robbers and a confiscation of their plunder. The latter, rather strangely is apportioned among Ben Ali, the favorite, and the old woman. The play is redolent of the Moors and the Moorish period. Mosques, pagodas, minarets, resplendent costumes and realistic interior embellishments help greatly to further the illusion.

The Mexican Revolutionists (Kalem, April 24).—It would seem as if the producer might have brought a little more vigor and originality to bear upon the production of this picture, for the general plot is little else than commonplace; nor does the acting bring much freshness or spontaneity. The battle scenes between the two opposing forces are without doubt the most interesting portions of the picture but assuredly the rest of the film would have contained like interest had the incidents been fraught with more novelty. It is the story in which the young hero comes as spy and saves the fair damsel from the bare-faced attack of the Mexican—one so frequently witnesses in pictures. He is recognized and seeks shelter in the home of the girl's father, but is captured, after hiding in the fireplace, and confined in the jail, with the girl and her father in an adjoining cell. By some unexplained process he had an implement in his boot leg, which the guard had neglected to find, no search having been made. With this he was enabled to tear away the mortar from the bars of his prison window and thus escape. His colleagues informed, he returns after a vigorous battle and rescues the girl and her father in the jail.

That Houn' Dawg (Pathe, April 24).—To the tender hearted spectator this film at the beginning is not calculated to have the same effect or spirit as when the song is sung, for it perhaps becomes too great a reality to see the houn' kicked around, yet the producer has evidently tried to avoid offense in this direction, this new famous song is finely suggested, though not in the same way. It shows a farm boy coming to town to attend school. He attempts to bring his beloved hound into school, but the teacher objects. However, the dog manages to sneak in and is found under the desk. He is put out and his master follows in utter commiseration, until he finds him after some of his mates have let the dog loose with a tincan on his tail. That evening, when the teacher is going home after school, she is attacked by tramps, and the hound and his master come to the rescue. There is no more kicking around of the hound, for its master is now the teacher's pet. There is much character and humor in the way the picture is put on and developed, while the characters are all suggestive of such a background.

The Doctor (Essanay, April 25).—There is a good lot of fun exhibited in the development of this picture, and although the idea is not new in films, it is put forth again with a fresh conception and a new twist which results in a mirth provoking and entertaining comedy. Eleanor Blanchard makes the role of the woman doctor an interesting one, while her admirers are played with excellent spirit by Howard Missimer, John Steppling and Mr. Ferris. She comes to town, sets up an office and takes a room at the hotel, and there attracts the attention of all the eligible bachelors. Mr. Missimer immediately is stricken with some unknown disease when he learns her capabilities in healing, and his success at making an acquaintance is followed by the others. She invites them all to visit her on her birthday, and on the appointed day each sends a furnishing for her office, while Mr. Missimer walks in with a bottle of champagne, and while the assembled guests are having a most enjoyable time the doctor receives a telegram. She leaves them in care of the office and the telegram behind. They read it and find it is a summons home to attend her husband and four children who are all sick with the smallpox. The four gentlemen, who had sought to fascinate her and charm her with their gifts and presence, walk out, each carrying his own respective gift.

The Woman Haters (Vitagraph, April 24).—While this is a rather unique conception in itself, it is hardly a successful motion picture, as the action is hardly pronounced enough or of the well defined character which distinguishes the best motion picture. It is rather verse and long drawn out in places. A confusion is apt to arise in the middle of the action because of the close resemblance of the two actors, Robert Gailford and Earl Williams; but this is perhaps more due to the way these characters are introduced and the story manipulated. Where the young man meets the woman for the first time, it seems as if he were the man with whom she had eloped years before. The lady evidently had consulted many beauty specialists during these intervening years, as time had dealt very kindly with her, while her husband's hair was white, with other marks of age apparent. The acting is of the usual high standard of this company, expressive of much meaning and purpose, when overmuch conversation is not indulged in. Julia Swayne Gordon enacts the role of the discontented wife and adventuress with much thought, while the rest of the cast does notable work, including Charles Kent as the husband, Earle Williams as the adopted son of the bachelors, and Robert Gailford, who leads the wife away from her husband. The wife becomes discontented and suddenly leaves her husband for another man. Years afterwards her husband has become a woman hater with several other old men. They have adopted a son (strictly who on his return from college meets and falls in love with a certain woman. After his announced engagement she comes to his apartmen, when he is delayed in coming to her, and there is confronted by her former husband, who informs the young man of his error, and he gives up all claims on the woman.

The Way of a Man with a Maid (Vitagraph, April 26).—It is something to be able to compress a narrative of this sort into a picture of moderate length, and still have it retain its effectiveness, for the plot is of such subtlety that the number of steps or stages of advancement necessary to reach a certain denouement is twice as many as that required by a photoplay of coarser material. The transition of Elma's attitude toward George from total intolerance to bored resignation, and in turn to passive interest, diluted affection, awakened love and passionate longing for him, are dextrously presented. George, a clean-cut, admirable young bachelor, is intensely in love with Elma, a charming but rather impetuous young woman. She, however, cares nothing for him, and, despite the orchids, bon bons, exotic fruits and books with which he deluges her, her feeling toward him remains frigid. He calls frequently, escorts her to the theatre and to divers suppers, and in a word, resorts to all manner of expedients to win her love. All in vain, however, for when he proposes she declines his suggestion with peremptory firmness. Discouraged, he determines upon a campaign of neglect, ignoring her completely. She quickly misses his little gifts and devoted acts and half wishes that he would renew them. Then one afternoon she perceives him in a store in the company of a charming girl. Not knowing that the girl is George's sister she assumes that he has abandoned her for another and instantly she wants him back. A battle ensues between heart and pride in which heart wins. Later George wins. Leah Baird and Maurice Costello are the principals in this fable for disheartened suitors.

Excursion in New Zealand (C. G. P. C., April 19).—One may acquire a reasonably complete knowledge of the beauty of New Zealand's scenery from the representative views shown in this picture. Exquisite coloring throughout enhances the picturesqueness of these scenes, among which are roads, rivers, tropical foliage and trees, waterfalls, rustic bridges, methods of traveling and tongue glaciers. Particularly novel are the views of the porpoises leaping and dashing through the water in advance of the boats.

A Hasty Honeymoon (C. G. P. C., April 19).—One's interest has just been awakened in this story when the picture comes abruptly to an end. The groundwork for an adventure is laid, but nothing occurs. In brief: The festivities attendant to the wedding of Nelson and his bride are interrupted by a message from the captain of Nelson's ship, summoning Nelson to the vessel at once. Bidding his tearful little wife good-by, he hastily departs. The bride has no intention of being deprived of the pleasure of a honeymoon, however, so attiring herself in a sailor's costume she hastens to the wharf. The captain's cabin boy has failed to report, which fact affords her an opportunity to set aboard the ship. She meets her husband, reveals her identity, and is just reveling in the joy of his embraces when the captain enters. The latter's fury turns to amusement upon hearing the motives of the escapade, and he wishes them much happiness. It is a tediously wearisome picture on the whole, quite destitute of any praiseworthy attribute except brevity.

The Brave Hunter (Biograph, April 22).—This film cannot lay much claim to originality, for it has appeared in its varying forms since the era of motion picture and before, and exploits how the bold African hunter was shown in his true light when he really met a bear, and perhaps that is where the film differs from its predecessors, for the bear is the real article and turns out to be a tame one at that; thus the laugh is the greater on the bold and boastful hunter. He showed the skins of the various animals he had shot, with great gusto, and then went out to add to the collection. Here he meets the tame bear of the young lady, who so greatly admired him, and the bear treed him. Making up behind the bushes as having passed through a great fray, he approached and told big stories of the encounter, until the bear and the girl appeared and then he was too overcome to go on.

Won by a Fish (Biograph, April 23).—Although this farce is not acted with much spirit or character, as far as the father is concerned, it is in itself an amusing little novelty, showing how another Biograph papa is made to come to terms by the stratagem of the children. In this case papa is grouchy, because he cannot catch any fish. The reason seems to be because he goes to sleep and the daughter and her beau young man see him in a doze at the end of his line. They buy a fish of mammoth proportions, and the young lady takes a photograph of the young man fastening it upon

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the line. When papa finds his marvelous catch he, too, has his picture taken at the photographer's, fish in hand. His friends are invited to a fish dinner, and in the midst of it the young man with his developed sensitives of himself fastening the large fish on the father's hook appears, and it is a case of showing it to the assembled guests, or getting the father's consent to marry his daughter. He gets the consent.

Marshall P. Wilder (Vitagraph, April 23).—This famous funmaker of two continents appears in this picture, and shows in motion picture action just how he does it, though one is apt to regret the fact that the words as they fall from his lips cannot be heard. Before his appearance in front of the audience, there is a comedy of a shirt, and it seems very much as if the curtain would be delayed for a moment, while he awaits his valet with that necessary article, but he walks in on the nick of time, wins back the audience's humor by his stories and the fun in his smile.

How He Papered the Room (Vitagraph, April 23).—When one considers how easily this comedy might have deteriorated into the commonplace and idiotic with less able treatment, one feels that much praise is due the producer for keeping the humor within bounds, resulting in much spontaneous and natural mirth in watching Mr. Bunny in his attempts to paper the walls of his dining-room with two able assistants in the persons of Flora Finch and Kate Price. The proceeding is extremely funny, and at the same time very suggestive of the pitfalls of such an occasion. When his wife informs him that the dining-room needs papering, he tells her he will do the deed on Saturday afternoon and thus save the expense. He buys all the necessary paraphernalia, and suffers the trouble of the average commuter with his numerous bundles to bring them home. His experiences in paste making and papering are perhaps better seen than described, but are done with all of Mr. Bunny's particular capabilities as a comedian. He is last seen besmeared with paste in a worn and desolate state telephoning for an expert paperhanger.

Pathe's Weekly, No. 17 (Pathe, April 22).—Excellent balance and proportion are maintained in the issue of this week. The first subjects presented are views of the new sidedoor stepless street cars in New York city on a trip down Broadway, and is followed by many other interesting events and topics, including the overflow of the Missouri River at Waterloo, Neb.; the effect of burning gas under a body of water at Oil City, La.; making the water boiling hot; the leaving of an ammunition train from Tripoli for Gargaresch in connection with the war; a novel effect of a hurricane at Clifton, N. J., where the second story of a house was twisted off and sent a distance of fifty feet, killing one passer-by; the Easter parade on Atlantic City's boardwalk; Speaker Champ Clark at Washington receiving the Indian chiefs of Montana and Wyoming; the breaking of the speed record by the French Government in taking out an aeroplane to the field, putting it together and starting the flight in forty minutes; the start from New York by Mrs. David Beach on her one-thousand-mile walk to Chicago, during which time she will eat only raw food with the exception of meat; a startling sight in the fall of a huge chimney at Newark, N. J., which is wrecked by removing the foundation and burning the staging built underneath; the procession to the grave with the body of James F. Chalmers, late editor of the *Moving Picture World*, the procession being headed by various members of the staff of that paper; the burning of the steamer "Ontario" off Montauk Point, and the latest Spring millinery from Paris.

The Law of the North (Selig, April 23).—However one may desire to quarrel with the conclusion of this clean-cut drama of life in the Northern woods, it makes a strong and virile play and one in which the atmosphere is exceptionally well suggested, and although the situations are striking enough in themselves to carry the story, it has been played with a fine realization. William Duncan as the outlaw presenting a most capable delineation of an irresponsible outlaw. He has conceived a love for a daughter of the Canadian police, and when he kills a man in a brawl at the bar he seeks her for safety and shelter. He steals a dog sled and makes away, only to be followed by the father of the girl in his official capacity. After an exciting race between the two sleds, the one containing the outlaw is thrown over an embankment. He makes for another bar, but is seen by the officer through a glass. Here there is another fight over cards, and the officer appears at the window. At this point there is a break in the film, and from the action surrounding the circumstance one imagines that the officer shot the man whom the outlaw had threatened. The officer, however, has received a wound, which causes him to rest in a cabin over night. The morning finds him faint from loss of blood, and the outlaw escapes by a unique method—evidently actually done. He takes the keys of the handcuffs from the sleeping man and frees himself by unlocking them with the keys in his teeth. Once more on the way, he considers that the man is the father of the girl he loves and he returns for him. He takes him home on the sled and then consents to give himself up to the law, an act which does not strike one as being exactly human. The backgrounds are particularly good, the one across the icy lake being especially representative. The scene where it snowed in front of the cabin was likewise effective, but, strange to relate, it was the only scene in which it snowed, while the actors played a scene in it which would naturally be played inside.

Jane Shore (G. G. P. C., April 23).—The consummate art with which this photoplay has been acted makes it a strongly impressive one from the depth of humanity disclosed, the close adherence to the proposition contained in the little drama, and the care evinced in setting and costuming. King Edward of England meets the locksmith's wife and immediately becomes infatuated with her. She is summoned to court and made a lady of waiting to the queen, who gives her a title. The king's brother, the Duke of Gloucester, becomes aware of the familiarity between the king and Jane Shore, but his efforts to prevent further intercourse are of no avail, and Jane also refuses to return to her husband. The king dies of a mysterious disease and calls for Jane at his deathbed in the place of the queen. At this point the duke accuses her of witchcraft and later incites the populace to stone her to death. Her husband, informed of her plight, reaches her too late and holds her dying form in his arms.

A Tenacious Solicitor (Edison, April 24).—The persistence of the average life insurance solicitor has been cleverly developed into a very humorous travesty, depicting the means and methods of one of these individuals who literally hound their victims into signing. The film in the process of its action proves, quite convincingly, that the brewer was very much in need of some such protection. The role of the solicitor is played by Edward O'Connor, the capable Irish comedian of this company. William Wadsworth makes a typical character out of the owner of the brewery. His fiancee is played by Mrs. C. Jay Williams, and the president of the insurance company is enacted by Robert Brower. The Irishman, over his breakfast of sausage and beer, reads in the paper of the need of a certain insurance company for a solicitor and applies. He is told if he will get a $10,000 policy from a certain Welser Bud, the owner of a brewery, he may have a position permanently. The Irishman starts out to follow his man, who in escaping meets with accident after accident. After each one the Irishman is prompt to present the policy. At last the brewer in his automobile, with the Irishman hanging on behind, strikes against a tree and is taken home on a stretcher. The would-be solicitor comes into his chamber, and although Welser Bud still shows some resistance, he surrenders when his fiancee thinks it would be a very wise move on his part to sign such a policy. The photoplay is directed by C. Jay Williams, who has extracted no small amount of humor from the various situations.

Paying the Price (Lubin, April 25).—Considered as a plain and simple melodrama, this picture should please many who do not demand much depth of treatment in the conception or presentation of this sort of thing. It primarily exists for a scene where the villain and hero struggle on after setting the house on fire, but as a general effort at plot building it contains nothing very good or startling. The husband departs for town to buy a horse, and his friend appears before the wife and assaults her in the sudden and impossible way that villains sometimes have. On his attempt to come back into the house she threats a gun out of the window at him, and he calmly lights a cigarette and departs with haughty nonchalance, in another way that villains sometimes have. He then plots with a halfbreed to steal a horse, which is sold to the husband. The husband is thus made to appear a thief, and the villain leads the sheriff to the house to arrest him. He begs the permission to go in to get the man, and inside a struggle takes place during which the house catches fire. The two men are dragged out and the husband is about to be taken away by the sheriff, when the halfbreed, evidently suffering from a qualm of conscience, comes forward and tells the truth, though it had not been previously indicated that he was the sort of an individual who would suffer from an overamount of conscience. The husband then receives the reward offered for the capture of the real thief, who was the halfbreed himself. It is therefore surprising to see the villain led off by the sheriff without the halfbreed. These little discrepancies may not apparently seem to ruin the picture, but they are assuredly the things which prevent the more thoughtful spectator from obtaining complete enjoyment from the production and lessen materially the gripping power that otherwise might be found in proper and consistent development.

BIOGRAPH FILMS

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RELEASED APRIL 29, 1912

THE LESSER EVIL

Thrilling Adventure of a Fishermaiden

As per appointment, the girl goes to meet her sweetheart outside an old shack. This spot is selected as being the most sequestered. Unknown to anyone, this shack is used by a gang of smugglers for the reception of contraband goods for shipment. This gang is just preparing to take away a cargo when the girl arrives. Not finding her sweetheart there, and hearing voices, she imagines he is inside the shack, and enters. The gang becomes panic-stricken at the entrance of an outsider. It is not long before they realize the importance of the situation, and as she has discovered their secret, they dare not leave her behind. Carrying her aboard their ship they sail away, just as the girl's sweetheart, who was late on account of the stopping of his watch, arrives at the place of meeting, and helplessly witnesses their departure. The young man rushing off, gets the harbor officers to attempt a rescue. In the meantime, the girl is in great peril on the ship, as the captain, who has locked her in his cabin, defends her from the onslaught of his drunken, mutinous crew. Finally his ammunition being reduced to one cartridge, she begs that it be turned upon her, choosing death rather than falling into their hands. Good fortune, however, ordains that the rescue party shall deliver her from her peril.

Approximate Length, 1,000 feet.

RELEASED MAY 2, 1912

THE LEADING MAN

(Farce Comedy.)

Out of work, he arrives at the boarding-house and poses as a great actor. He is a great "hit" until the time comes to pay up, and then, having no money, he is a "frost." However, through a clever scheme he manages to bluff it out, until his regular position is open for him. And such a job! The folks of the boarding-house receive an awful shock when, later, they see him in his true colors.

Approximate Length, 542 feet.

THE FICKLE SPANIARD

(Farce Comedy.)

To Marcel, the little Spanish senorita, he swears eternal love, only to fall, later, a victim to the charms of Marcel. Marcel sees their meeting while she is shaving her father, an accomplishment she had to acquire because of her father's arm being disabled. Well, in a moment her fiery temper bursts forth, and she dashes after the perfidious Spaniard, who runs to cover in his house. However, she swears to be avenged, and her time comes, but how, we would rather let you see than tell.

Approximate Length, 456 feet.

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A Mardi Gras Mix-Up (Kalem, April 22).—If the desire to please is half the art of pleasing, then this farce is a huge success, for the members of the Kalem Company who participate in it strive in every legitimate manner conceivable to elicit laughter from the spectators. The atmosphere of the farce is charged with the hilarious spirit of the carnival, and the escapades recounted are far from being insipid or lukewarm, although not new in plot. A physician and a friend conspire to attend the Mardi Gras Carnival without the knowledge or consent of their respective wives. Their ruse proves successful, and they are soon amid the scenes of gayety and revelry. The well-worn expedient of a telltale letter, however, left in the pocket of one of the physician's coats at home discloses their entire plans to the two wives. The latter follow and soon after their arrival in New Orleans detect the two men in the act of hiring masquerade costumes. The wives pursue their husbands, but unfortunately get them confused with a couple of escaped lunatics, who are attired in suits strongly resembling those worn by their hubbies. The latter, in the meantime, are seized and dragged forcibly to the asylum. All the knots are eventually unraveled, though, and the whole mix-up concludes with a very amusing denouement.

The New Woman and the Lion (Selig, April 25).—Full of incongruities as this farce is, it still possesses a sufficiently large number of laughable situations to guarantee its success as a diluter of melancholy. Obviously, it is a burlesque upon that nondescript creature who infests our homes and our cities to-day—the new woman. That there should be a woman's organization of this advanced, highly enlightened sort in a country village, where everything else revealed is obsolete, fossilized and generally worse to need, is a mystery that can be accounted for only as a license of farce. The new woman portrayed in this story devotes most of her time to practise in the art of self-defense, the weapons used being hatpins, but when an opportunity is afforded to display this proficiency, she fails completely to do the expected thing. The act of the circus manager in posting a fabulous reward for the return of the lion, dead or alive, is, of course, inconsistent; also excusable as farce. The logical thing for the manager to have done would have been to summon those men accustomed to handling these beasts, point out to them the shed in which the escaped lion had been trapped and give instructions to cart him back to his cage. Mrs. Jones is a new woman—not to be confused with the suffragette—who is endeavoring to perfect herself in all of the masculine arts, including expertness in self-defense. A lion escapes from a visiting circus, creating great consternation among the inhabitants of the little town. By a hasty slamming of a door on the part of a terrorized native, the animal is trapped in a shed. No one has the courage to approach him, until Mrs. Jones chances to pass that way. With astounding temerity, she enters the shed, strokes the mane of this presumably ferocious beast, and then conducts him with the greatest ease back to the circus, incidentally, displaying her contempt for the cringing males in the vicinity.

A Complicated Campaign (Lubin, April 24).—Party patriotism is the target at which the shafts of humor in this farce are aimed. The story is delightfully out of the beaten track, and treats of an aspect of politics, which in the light of present conditions seems startling, but which some day may be the height of the commonplace. The adherents of Colonel Pease, the candidate for mayor on the old party ticket, are alarmed over the manner in which Miss Pinker, the candidate on the Feminist ticket is intrenching herself in the public favor. The colonel is persuaded that for the honor of the party he will have to marry Miss Pinker, as that appears to be the only method by which she may be enticed from the field. She accepts his proposal, but compels him to leave a signed statement of his promise to marry her. Miss Pinker retracts her decision to run for office, and Mrs. Bright is selected in her stead. Not to be circumvented, the colonel gamely woos Mrs. Bright, and gains her consent to marriage. She, likewise, insists upon his declaring himself in ink. After his election, the colonel repudiates all understandings with the two women, but unfortunately grossly underestimates their business acumen. Instantly he is encumbered with two breach of promise suits, and, realizing that there is no means of extrication, he swallows one bitter pill and induces his friend, the district attorney, for the welfare of the party, to swallow the other. The scene of the mayor's wedding to Miss Pinker is novel. It is a most convincing public wedding, with its grand march from the porch to the pavement, its hundreds of cheering citizens, its parade to the City Hall, in which at least a dozen carriages and automobiles participate, and its banners, flowers, and applauding throngs. Harry Meyers, with the assistance of considerable make-up, looks and acts the part of a typical politician. Mr. Meyers must certainly be commended for illimitable versatility. May Buckley plays the role of Miss Pinker, and Mrs. George W. Walters the part of Mrs. Bright.

The Queen's Messenger (C. G. P. C., April 26).—History has ever furnished the stage with its noblest and most vigorous plots, so one is not startled to find this tale of court intrigue in the wicked age of Louis XIII. highly unique, dramatic and entrancing. The production, even down to the minor detail of the name of Richelieu's servant, is historically correct. There is constant evidence in the costumes, the furnishings of the chambers and the methods of deportment, of infinite attention having been devoted to detail. The whole play, in fact, is redolent of that gayety, that sinfulness, that profusion of gowns and accoutrements, and that chevalliership which made the court of Louis XIII., notorious for its outrageous luxury. In brief: Queen Anne of France was very desirous to have a message conveyed to her friend, the Duke of Buckingham. She suddenly recalled Chanteaunenf, a chevalier, whom she had once shielded from the wrath of Cardinal Richelieu, when arraigned unjustly before that dignitary on the charge of duelling. Summoning the man who was so heavily obligated to her, she delivered the packet to him with instructions to hasten to Buckingham. Her conversation with Chanteaunenf was overheard unfortunately by a maid in the service of Richelieu, who quickly imparted the news to the Cardinal. Discerning an opportunity to wreck revenge on Chanteaunenf, the Cardinal had the queen's messenger intercepted and questioned. The chevalier, true to his queen and his trust, however, declined to communicate any information to them as to the nature of his errand. In consequence of which he was tortured to death by an ingenious means. The portrayal of the famous Richelieu in this picture reveals him as a much gentler, more affable man than he really was. His craftiness and urbanity are not sufficiently emphasized. The other leading roles are all entrusted to splendid actors.

John Milton (Melrose, April 24).—The dramatic element in this story fails to cluster closely enough around a single big situation to make this picture a startling success. The play has interest, but that interest is spread out so thinly over a great many scenes that it becomes seriously diluted. The blind poet, as portrayed in this drama, is endowed with several mental characteristics—namely, gentleness and patience, which the real man never possessed. There was, according to the best authorities, very little of the milk of human kindness in Milton's temperament, and there was considerable irascibility and bitterness in it. The story of Milton's exile from England by Charles II. is one with which nearly everybody is acquainted. Charles II., angered by the poet's heretical writings, commanded that he be immediately exiled from the land. Accompanied by his most devoted daughter, Deborah, the afflicted man set out. He had been given letters of introduction to the captain of a certain ship by Lord Devanant, a suitor for Deborah's hand, but he was afforded no opportunity to use them, for while sauntering along a lonely lane father and daughter were seized by soldiers and thrust into prison. The provocation for this act was apparently Milton's failure to leave England promptly. Later, the King visited the poet in his cell and endeavored to allay his grief by reading to him from "Paradise Lost," a rather ironical method.

The Pink Pajama Girl (Vitagraph, April 26).—One is genuinely sorry when the pink pajama girl in this delicious little farce is led away to her room by her horrified mother, for the accidents which befall her are so convulsingly amusing, that it is a pity they should come to a conclusion so quickly. Zena Kiefe, in the title-role, is vivacious and charming, with just a suggestion of the diablerie in her nature. The humor which she extracts from the rapid succession of predicaments into which she falls is delicate, natural and spontaneous. Julia Swayne Gordon as the mother is as statuesque as ever, while James Morrison in the character of James catches the spirit of the part splendidly. Cecile is greatly disappointed when she receives a note from Jimmy, stating that, due to a belated caller at the office, he will be unable to join her at the theatre party. To aggravate matters, she is seized with a raging headache, and in consequence determines to remain at home. Confident that Jimmy is deceiving her, she hauls out her stationary and pens a caustic letter to him. As she had attired herself immediately after her mother's departure in her pajamas, though, the question of how to get her letter to the mail chute just across the corridor, is a delicate one. Sustained by an unusual burst of courage, she dashes out of the room, slamming the door after her, and across to the mail chute. Then she discovers that she has automatically locked herself out. With terror akin to hysteria, she rushes into the adjoining apartment, only to be confronted by a gentleman attiring himself for the evening. Snatching his dressecoat, she wildly descends to the foyer of the building, where her entrance in a lurid pair of pajamas and an evening dressecoat, nearly occasions a panic. Jimmy appears at a critical time, however, shields her with his overcoat, and takes her to her rooms. Incidentally, he reinstates himself in this impetuous young lady's affections by means of a well-chosen gift.

The Counsel for the Defence (Vitagraph, April 23).—Love, crime and revenge are the principal constituents of this particularly well acted and logically constructed melodrama. The plot is a standard one, that of an innocent person being convicted upon circumstantial evidence and later being exonerated by

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the perpetrator's confession, but as originally have the Vitagraph Company adorned it with interesting situations and novelty of by-play, that it seems unique and fresh. Edward Phillips's portrayal of the discharged workman, Giovanni, is impressive. Maurice Costello as Lynn, the young attorney, acquits himself with his usual ease. Van Dyke Brooke plays the part of the flinty-hearted husband with great delicacy of interpretation. Leah Baird in the role of the wife is perhaps a trifle too vacuous and supine at times. One would expect her to make a stronger effort to vindicate herself than she did, instead of lying back in helpless resignation. Laura is in love with Lynn, a young attorney. Her parents force her, however, into a marriage with a man greatly her senior. The increasing unhappiness of their life culminates in a quarrel and a violent rupture of friendship when the young wife endeavors to intercede with her husband for a workman whom he has unjustly discharged. Giovanni the workman, infuriated at being deprived of any method of supporting his stricken family, enters the house of Gowan, his former employer and murders him with a paper-cutter belonging to Gowan's wife. The wife is accused of the murder on the testimony of the maid, that the blood stained paper-cutter is her mistress's property. Lynn, the man whom she really loves, defends her at the trial and so adroitly works upon the emotions of the witness, Giovanni, that the latter confesses all and then collapses. Turning to Laura, Lynn places his hand in a reassuring manner upon her head, while simultaneously the hand of the law is seen to descend slowly upon Giovanni's shoulder.

True Till Death (Melies, April 25).—It is the purpose of this film to unfold the life's romance of a girl through womanhood to the passing of her life, when old times memories coming back appear in dream before her and fade away with her life. The sentiment has been maintained throughout with pleasing sympathy and art, and the pathos and joys of the life presented are brought with vividness and sympathy, and while it might be termed rather slow going at times, it has been developed and acted with depth and appeal, while the various periods passed through in the evolution of the little sketch are suggested with care and taste. The existence of the rivalship for her hand perhaps might have been more strongly emphasized at the beginning and even throughout the entire portrayal. At the beginning she seems a rather fickle young lady with two lovers, but she marries one, and they are happy with a child and in living the life of the time. After a ball he is summoned to war and is shot in the course of battle. The news of his death is brought by her former lover, and as time goes on she cannot accept his advances in remembering the love of her husband. Her daughter now married dies and leaves behind a son for her to cherish. Then he, too, grows to manhood and finds the lady of his heart. At a mask ball the two young people wear the costumes worn by the grand-parents years before. The sight of them in her own apparel of years past sets the old lady to thinking, and in a vision, in which the picture of her dead husband comes to life upon the wall, and joins her in youthful attire in the minuet. Her life gradually passes and she dies at the end, where, in the early hour of the morning, her grandchildren return and find her.

The Los Angeles Fire Department (Selig, April 26).—As an exposition of the working of a city fire department, this film is a remarkably vivid and interesting educational subject, and presents the methods of this city's body of fire fighters in a most entertaining and complete manner. Their daily life and drill, the climbing of fire ladders and towers, and their respective uses, falling into fire blankets

(Continued on page 34.)

Reviews of Sales Company Films

The "Animated Weekly" (Sales Company, April 22).—The "Animated Weekly" contains a great variety of subjects this week, among which the charity baseball game between the New York and Boston teams for the *Titanic* fund, and the views of the funeral of Gen. Frederick Grant, predominate as the most interesting. Other views are: The hanging propellor monorail car, invented by Burbank, Calif.; the New York playgrounds being opened by Mayor Gaynor; the Masons laying a corner stone at the new University Club Building, Washington, D. C.; the opening of navigation in the Detroit River; the merrymaking of the Greeks on the site of their old stronghold, Athens; the unveiling of a statue to John Paul Jones in Washington; the visiting Chinese baseball team playing California University; the unveiling of a monument to the Women of the Confederacy in South Carolina; the burning of a business block in Butte, Mont., and the auto truck parade through the streets of New York.

A Piece of Ambergris (Imp, April 27).—Captain Binks could see no method of raising the necessary money to liquidate the mortgage on his boat, until he chanced to read in a paper that a seaman had lost a lump of that priceless substance, ambergris. His determination to get hold of it was raised to realization, when he discovered a small piece of ambergris in the washing, which had been returned from his laundress, Miss Lapoy. Hastening to the home of this unattractive spinster, he made cautious inquiry about the particle of ambergris in his possession, and learned that she not only was the owner of several pounds of the precious stuff, but that she was entirely ignorant of its value. Then the captain decided to acquire that ambergris, even if he were compelled to marry Miss Lapoy to attain his object. Amid great hilarity upon the part of his shipmates and astonishment on the part of his friends, he led her to the altar, and then hastened home to obtain the ambergris. When a chemist some hours later revealed the fact to him that it was nothing but soap he nearly succumbed, and, hurling the cause of the trouble from him, he returned with a luxurious countenance to his bride. While the central idea of this farce is good, the whole picture has such a tendency to drag that the antics of the captain in a number of situations are only half as amusing as they could have been made. As a caricature of the individual who is grossly ignorant of most things, outside of their respective values, it is unquestionably clever.

Billy's Insomnia (Solax, April 26).—Billy was unable to sleep, so he summoned a physician. The latter informed him that he would not be able to sleep for five weeks, and advised a thorough state of rest. Billy's employer learning of his malady, instructed him to take a day off and recover, so to lighten his affliction, Billy invited several convivial spirits up to his room. The corks commenced to pop, and the trio began leaning hilariously about the room. A prim old lady from the room below supported by a dozen or more other roomers, was soon at his door demanding immediate quiet, but when the good folks learned of Billy's inability to sleep they brought gallons of sleeping lotions to him. This failing, he tried boxing, hoping to receive a blow on the jaw, but he floored his opponent with ease. He next tried the somnoliet machine, but with no better success. A millionaire, hearing of Billy's strange quality of sleeplessness, tendered him a position as watchman over his wealth. Billy accepted and met the charming daughter. Instantly he decided that she was the only compensation that he would take in exchange for his sleepless services. Then with his head on her plumb shoulder, he promptly passed into the arms of Morpheus. Billy Quirk is clever in this rather broad farce, which depends upon a number of completely isolated and unconnected situations for its humor.

The Eastern Girl (American, April 25).—Although this story of early California and the gold rush has rather a remote beginning, it gradually develops into an interesting romance. The story is vivified by mountain and valley scenes of surpassing grandeur, while the views of the rising mining town are very convincing. Jack finds gold and Jim rescues Jack from death on the desert. In consequence they become fast chums. Later, when old man Hadley dies from heart failure, induced by the sudden discovery of a pocket of gold, they adopt his now parentless daughter, Marguerite, a rather irregular proceeding for two bachelors. Both men are soon in love with her, and Ralph, to show his affection, commences to build a home for her on a beautiful site. Jack, however, is aggressive in another direction, and plans to elope with Marguerite. They leave in the dead of night, but stop at a store in the village below. Marguerite goes into the store while Jim remains outside. When she emerges she sees Jim tightly embracing another woman, an old flame of his from the East. Ralph happens along about that time, however, and, grasping the situation, leads the now perfectly willing Marguerite away to her, and also his, new mountain home.

The Legend of Sleepy Hollow (Eclair, American, April 23).—Washington Irving's singular and characteristic comedy tale of early Dutch life in this country has been given a very adequate reproduction in picture form and proves a thoroughly entertaining and rather novel feature, the characters and the times being most fittingly intimated. Whatever lack of spontaneity and dramatic action there may be seems to arise from the overuse of sub-titles, and the tendency to explain obvious facts, which follow in after action, thus eliminating natural suspense and creating a choppy disjointed effect. Ichabod Crane, the long, lank, learned youth of the original story, comes to the settlement to fill the position of school teacher. He falls in love with Kathrina Van Tressle, who adds to his learning and fear by telling him the story of the headless horseman, who is said to appear in that region. Ichabod is invited to a quilting party, where in league with his friends, Brom Bones, Kathrina's boisterous, young lover, determines to frighten the wise, young teacher, who cares too much for his sweetheart. He assumes to be the headless horseman with a pumpkin head and a sheet. When Ichabod passes the grave-yard at midnight, he appears before him, and Ichabod flees in fear, never to be seen again. It would seem as if this latter portion might have been worked up more effectively, had the chase been one fearful, hurried dash without a stop for speculation.

Jimmie Pulls the Trigger (Gaumont, April 25).—Our fascinating and natural little comedian, Jimmie, is up to his tricks again, and succeeds in being as amusing as ever in a story quite suited for his particular talents. While the sufferings of the cook may fully arouse one's sympathy, one must need laugh at the incongruous position in which the clumsy cook finds herself. Jimmie's indulgent uncle had given him a shotgun, and various objects within doors suffer violence therebye. His father evidently decides that definite targets are in order, and sets out to manufacture them, but while nailing them on the back he is called out of the room. The cook enters to offer what suggestions she may, but is quite informally pushed into a chair for her interference by the peremptory Jimmie. A target laid thereon to dry adheres to her skirts, and later Jimmie on the lookout for targets sees one through the kitchen window. He hits it, and the cook goes to bed upside down.

The Crimson Heart (Lux, April 26).—One finds this an interesting melodrama of some originality and ingenuity, and while the acting is rough and rather strained at times, it reaches points of excellence. The crimson heart is a mark on the hand of a criminal, who with his pal, attempted to gain the wealth of a certain opera singer. An attack was first made upon her in her hotel, but awakened by their entry, she was in time to see a hand upon which appeared a crimson heart thrust through the door. Later the owner of the hand obtained her acceptance to dine with her by protecting her from a supposed ruffian, his accomplice. At the table she noticed the mark on his hand, feigned illness and going into the next room called the police.

Brothers (Champion, April 24).—Presumedly this picture exists more for sentiment than for truth, and the sentiment it arouses is not intended evidently for the greater majority of intelligent spectators, but no doubt it should appeal to any body of people whose views of life are not particularly educated. It is not the religious significance contained in the last scene, however, to which reference is made, but to the general construction of the story and its delivery. In a first scene that might have been omitted, one is shown a widow weeping at the grave of her husband with two young sons. Later an unduly harsh judge sends the elder to the reformatory for shooting craps, while a priest takes the other to bring up in promise to the dying mother. Thirty years later the elder is a burglar, while the other is a priest. Both have a vision of each other, showing what excellent memories they have, and while the burglar is fleeing from the police, he seeks shelter in the church where his brother is priest. The priest declares on the arrival of the officers, "This is the house of God. The door is locked and I hold the key," at which the dutiful officers of the law take off their hats and walk meekly away. At the priest's home the burglar learns from his mother's portrait on the wall, that he is the brother of the priest. He dies with his brother's prayers and absolution.

When Mandy Came to Town (Thanhouser, April 25).—It is quite possible that the stage folk in this interesting well made picture might have acted as they did, but perhaps they carried their actions a trifle farther than most people would have dared. Yet while it makes a decidedly entertaining picture, in which stage life is carefully suggested, an actual theatre apparently being used for a background, and other details being in equal truth, it does no doubt give a somewhat wrong impression of the general procedure of theatrical life, when the viewpoint of the story is considered, and it brings with it the fact that theatrical producers are their own worst enemies when it comes to delineating their own life. A drama or picture depicting some of the finer traits to be found on the stage might be quite a novelty. The picture, however, is a superior production, and although Mandy is apt to strike one as being a rather precocious child, one is willing to accept her rather unusual grasp of life at her age for the sake of the story. Her father is the manager of the country theatre, and when a traveling troupe fails to meet expenses, the leading woman of the company exercises her arts, and his genial, simple nature responds with a substantial check. Later the woman writes him, if he will come to the city she will put him in the way of doubling many times the money he has loaned. He goes without the knowledge of his wife, but the keen, sharp witted, though youthful daughter follows on finding the letter. She joins him at a reception, where he has become stupefied with drink, but when he sees them all laughing at his child, it brings him to the realization of his folly, and he returns, placing the child in her bed and the mother never knows. The players are exceptionally well chosen in the way of types and work in the character. Marie Wayne is Mandy.

A Millionaire for a Day (Imp, April 22).—John Dumpson is the millionaire, and in this picture he succeeds in making as lively a set of adventures of a comedy character as one would care to see. He is a mechanic, and is suddenly left a fortune of real stage money. He throws up his job at once, and hires a negro valet after buying a fine array of clothes. At New York he goes a lively pace, hires a theatre, as the only spectator, dines on the best the town affords, and at last gambles away his last cent. He hires a taxi, for which he is not able to pay, but the judge is merciful, and he goes back to his home town by free freight and back to his old job in the machine shop. It makes a unique and humorous comedy picture, based, of course, on the experiences of one, McDevitt, of Pennsylvania.

Bange's Burglar Alarm (Powers, April 23).—The plot of this farce is very good and funny, and the working out is also productive of amusement, but it is not very direct in its methods, and consequently not as clean cut as it might be. The acting is fair, but does not always bring out the full amount of humor to be found in the situations. Bange is the lawyer, or and agent for a new burglar device, and he sends many agents out on the road. He is evidently boarding, but from the first part of the action one is led to believe that the landlady is his wife. When he is assured of his success he wires his wife to come immediately. That night his agents invite him out to celebrate the success of the sale of his invention and he becomes quite hilarious. His joy is cut short by the arrival of a telegram, announcing the fact that his wife is to arrive that night. He hastens back to the boarding house, where, in his shameless state, he comes in through the window, though there seemed no reason why he should not have come in by the door. Under the window the landlady has placed one of his patent alarms, and the house is accordingly alarmed, while he is found by his family a disgraced and much-abused man.

Lottery Ticket, No. 13 (Nestor, April 22).—It would almost seem as if the producer needed a story, so he hired a mechanic to make one, for both the plot, evolutions and the work of the actors are representative more of the mechanical genius than the artist. Accordingly the production has not the interest or entertainment that it would otherwise have to the average spectator, who is accustomed to see a bit more humanity in the general run of films to be found in the situations. Bange is the lawyer, or and agent for a new burglar device, and he sends many agents out on the road. He is evidently boarding, but from the first part of the action one is led to believe that the landlady is his wife. When he is assured of his success he wires his wife to come immediately. That night his agents invite him out to celebrate the success of the sale of his invention and he becomes quite hilarious. His joy is cut short by the arrival of a telegram, announcing the fact that his wife is to arrive that night. He hastens back to the boarding house, where, in his shameless state, he comes in through the window, though there seemed no reason why he should not have come in by the door. Under the window the landlady has placed one of his patent alarms, and the house is accordingly alarmed, while he is found by his family a disgraced and much-abused man.

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FRANK COFFYN'S HYDROAEROPLANE FLIGHTS — Monday, April 29

Beyond them all. Takes us right along up into the seventh heaven of sensational delights. Above the skyscrapers and business towers of New York City, then gives us a dip into the East River and under the Brooklyn bridges. Going 'way up again, we can look down on the rest of the world, and—O! what a funny world it is, from a flying machine point of view.

THE OLD KENT ROAD — Tuesday, April 30

They "get rich quick" when they get the money and sport a donkey-engine car on the old Kent Road. What a difference when the old coster finds the money isn't his and has to go back to his bread and bacon. His daughter doesn't care, because she marries her coster beau and feels like the finest lady in the land.

SHERIFF JIM'S LAST SHOT — Wednesday, May 1

It's a two to one long shot at short range. It's a lucky shot, too. Jim brings down his man and his man brings Jim down at the same time. Jim's widow gets the reward for services rendered in ridding the country of an undesirable citizen. A thrilling story of the West.

RED INK TRAGEDY
OLD LOVE LETTERS } Two on One — Friday, May 3

This split reel gives us a good laugh in a "Red Ink Tragedy" and a good sentimental and pretty story in "Old Love Letters," each one of them full of gentle reminders of days come and gone.

THE HIEROGLYPHIC — Saturday, May 4

Extraordinary comparison, skillfully interpreted and easily followed. How a couple of schemers were caught trying to rob a young heiress of her inheritance.

NEXT WEEK	NEXT WEEK
DR. LaFLUER'S THEORY—Good One.	Monday, May 6
THOU SHALT NOT COVET—A Jewel.	Tuesday, May 7
THE SERPENTS—Very Enticing.	Wednesday, May 8
WHEN DADDY WAS WISE—Get It.	Friday, May 10
THE GREATEST THING IN THE WORLD—This is it.	Saturday, May 11

THE VITAGRAPH COMPANY OF AMERICA New York, 116 Nassau St. Chicago, 109 Randolph St. London, 25 Cecil Court. Paris, 16 Rue Sainte-Cecile

long, for she lets him rave in this condition without any visible qualm as to the result. He goes to the country, and there falls in love with the daughter of the farmer by whom he is employed. He learns that his lottery ticket has drawn $20,000, and hastens back to the city to claim it. The farmer girl becomes sick with a fever, and a city nurse is summoned. It is the nurse who had so unkindly cast off the youth, and when she learns of his success, she desires to have him back. She destroys a letter written by him, and throws it out of the window partly burned, and when the young man comes with the ring she attempts to win him. Her actions are seen by the country girl now recovered, but the partly burnt letter is found outside the window and the young man is able to persuade her of the true nature of the actions of the nurse.

Rejuvenation (Thanhouser, April 23).—In this pleasing, although somewhat fanciful, little romance, one is shown how one person at least solved the problem of his life's happiness, when the superfluities of life became too much for him. The film is presented with the usual Thanhouser care in the finer details in telling and acting, which go to make up the better class of picture production. James Cruse is the millionaire involved, who seeks quiet in Florida. His friends bore him, and to get away from them all he takes a small boat and rows out to sea. He leaves both oars, and after a number of hours drifts within sight of the lighthouse, where the lighthouse keeper's daughter sees him. His wants are met by her father and self, and the young man decides to become a permanent member of the family, letting the account in the paper of his mysterious disappearance go unnoticed. Several years afterward a party of his former friends, while in Florida, visit the light, and he takes them aside, telling them that this is his world and they must go back to their own without disturbing his. The cast includes William Russel as the lighthouse keeper, Flo La Badie as his daughter, Joseph Graybill as the friend of the millionaire, and Marguerite Snow, his fiancee.

The Little Nugget (Nestor, April 24).—As a careful, painstaking production this is hardly a success, for whatever interest the story may have is somewhat impaired by the inconsistency with which the characters are developed. The hero is made to turn villain and vice versa, nor does the overstrenuous acting add much to the humanity of the film, the producer of which seemed to feel that the situations of the play would carry themselves without stooping to interpret them. Velocity and nerve force do not unfortunately add to the power of a situation. Little Nugget is the small daughter of a miner and is loved by a friend. Accordingly after seeing him evince so much tenderness to the little girl, one is surprised to see him manifest contrary characteristics by making an attack upon the wife during the absence of the husband. There seemed to be no particular reason why the woman should suffer his act in silence, as she might easily have told her husband, but for some reason, unknown to the spectator, she did not care to. Then the good villain went away and insisted on leaving a bag of gold behind in the care of his friend, the father of Little Nugget. During his absence, poverty and sickness came to them, and the friend was tempted to steal the money to buy his wife and child what they needed. The wife prevented, and, accordingly, the husband tried to win his point by strategy. He dressed as a highwayman and robbed his own house, taking his friend's money. The wife saw him and shot after him, but it presumedly was a blank cartridge, for, although it hit him, it had no effect. His friends returning from their journey were aroused by the shot, however, and came up at this point to discover in him the outlaw. Then the villain proved what a good man he was by telling the wife that the outlaw had escaped and leaving the gold behind to his friend. Little Nugget.

The Burglar's Reformation (Reliance, April 24).—An interesting problem is presented in this film, which, however, is not, strictly speaking, a new idea in the film world. It teaches that each man should be given his chance, although the manner of proving the point seems strained. The acting and setting are of the high order, which is usually representative of this company's work. Henry Walthall is the burglar. James Cooley the young man, who undertakes the reformation, and Marie Tener proves herself a fascinating and capable actress in the role of the girl. Charles Herman is the father. The young woman informs her lover that unless he shows himself able to do something worth while, she cannot consent to have further intercourse with him. That night a burglar breaks into his apartment, and he concludes to reform the man. He proceeds to put him through a number of tests, and then goes to tell the young lady of his success. At length he brings the burglar to call, and the father takes him into his private room for a chat, after having had a scene with his wayward son, in which he refused to give him money. While the father is gone for cigars, and the former burglar is occupied with looking out of the window, the son comes to break his father's safe. The other tries to prevent, but the father is evidently heard coming back and the son escapes with the money. It would seem that this scene might have been played with better effect, as it would not seem that the burglar would have acted in quite this sentimental manner. Naturally he is imagined to be the guilty one, but his honesty is acclaimed by the son, who acknowledges his own guilt, and at the reformed burglar's plea the boy is given another chance.

Three of a Kind (Nestor, April 27).—There really does not seem to be any great amount of humor or wit evolved in the process of the execution of this story and in the plot itself. The girl is a crook, and does nothing to win admiration in the way of craftiness, and even if she had it would not naturally be a comedy subject. The acting is also poor, of the nervous variety, which ever strives to do something and never succeeds in doing anything but cover the real purport of the plot. The girl arrived in town, and immediately created quite a sensation among the boys. She announced that she had lost a $10 bill, and three different chaps thought to get into her good graces by presenting her each with a $10 bill, all of which she gracefully took and presented them all with a flower. Then she fled on the train, leaving a note behind, telling them to be good philosophers, after which they all made their bow to the camera.

Driftwood (American, April 22).—Warren Kerrigan and Pauline Bush again demonstrate their respective capabilities in their power to depict life and character in vivid cleancut portrayal, and the little story would have been a strong and virile one, had the rest of the cast come out of the conventional and shown imagination along the lines of nature. A great difficulty in the presentation of the play is that the character of the daughter is brought to the front in a rather unconvincing manner, giving her more the semblance of effrontery and unmaidenliness than a simple-hearted girl possessed with the desire to do good, for she hardly behaves at any time like a young lady of such a character, an error more perhaps the result of the drama itself than the work of the actress. The woodeny, mechanical father would surely be more affected by his daughter's inclinations and acts in life than this gentleman of the play. The villain evidently loved the degenerate's wife, and by a suggestion of suicide worked upon the man, until he attempted it, but instead held up a party of people out driving. He was overcome by the moral suasion of the girl, which seemed vastly more like a good scolding. The party then came back to his wife. The husband at length decided to leave his wife and become a better man, and was given a chance at work, after about the estate of the people upon whom he had attempted highway robbery. When his reformation was complete the daughter of the household went for the wife, and came just in time to prevent her from going off to marry the villain. Reasons for motives and acts are perhaps too vaguely suggested to be altogether satisfying.

The Fashion Review (Rex, April 25).—This film should prove a novelty and of interest not only to the feminine spectator, but to the gentleman at her side, for it is not presented in the stilted manner of most fashion pages. The ladies involved express some life and action, while at the same time they show off their clothes in the form of gowns, costumes, millinery, footwear, hosiery and head dress. The materials used are obtained from leading New York houses. Although the services of professional models from abroad were solicited, the lovers of Rex films will be pleased to see some of their favorites posing in the prevailing magnificence. An added feature and one which opens the film are scenes upon the boardwalk at Atlantic City taken during the Easter Day review, and also views on Fifth Avenue at the same time, beginning with the letting out of the service of the Cathedral.

Bedelia as a Mother-in-Law (Reliance, April 27).—Even though the role of Bedelia be played by a man, this film borders too near the vulgar to be altogether accentable to the better class of spectators. As the mother-in-law she comes to visit her daughter, and the son suffers in silence, until he hits upon the plan of being as kind as possible. He takes her to a cafe, where he gets her drunk, and she comes to breakfast the next morning with a big head. Her daughter's jealousy and disgust is aroused by this escapade, and she sends her mother home. Perhaps the actor playing the role of Bedelia might be more successful, if he would modernize his methods a bit not only in actions, but in costumes.

The Pygmy Circus (Reliance, April 27).—This film shows in a unique and original manner how certain untrained animals are unconscious acrobats and performers. Among other things the kangaroo rat is set to jumping over a series of ways, a desert snake walks the tight rope, a monkey from Borneo climbs a pole, a rat climbs a ladder, and waltzing mice show their capabilities in their particular line of endeavor.

The Serpent's Eyes (Rex, April 28).—The serpent in this case is a man, who, actuated by a blind desire to possess a certain man's wife, exerts all the dominant forces of his being to overcome her. The film shows the result of such an influence brought to bear upon the life of a good woman. The power of the man over the woman is symbolized by his eyes following her and holding her in fascination, tempting her to do what her heart rebels against, and this in itself makes a striking and unique effect, but perhaps this idea of resorting to physical means to express the mental struggle is carried a trifle too far, and a greater conflict and power would have been obtained in the picture had the struggle in the mind of the woman been shown more in the mental results of the ayperal action. Marion Leonard plays the role of the woman with her usual grip and understanding of such a character. She is the wife of an artist, and as his model is seen in pictures shown to a wealthy patron, who immediately desires to meet the original of the picture. A meeting takes place in the studio, and the woman begins to feel his power, while the husband is aroused to an insane jealousy seeking to kill his rival. The deed is prevented by the wife, who goes to warn the man, but the husband is arrested for assault. It is then that all the resistance in the woman is summoned, and she kills the man, when he would still force himself upon her. She joins her husband at the prison, and informs them all that she is the one who killed the man. The rest of the action is not quite definite. It is not conceivable that the husband turned from her, but so one would imagine from the action, and she sees the vision of a grave, but whether it is her own or his is not quite evident. The production has been excentionally well out on with much care in detail and the supporting cast is good.

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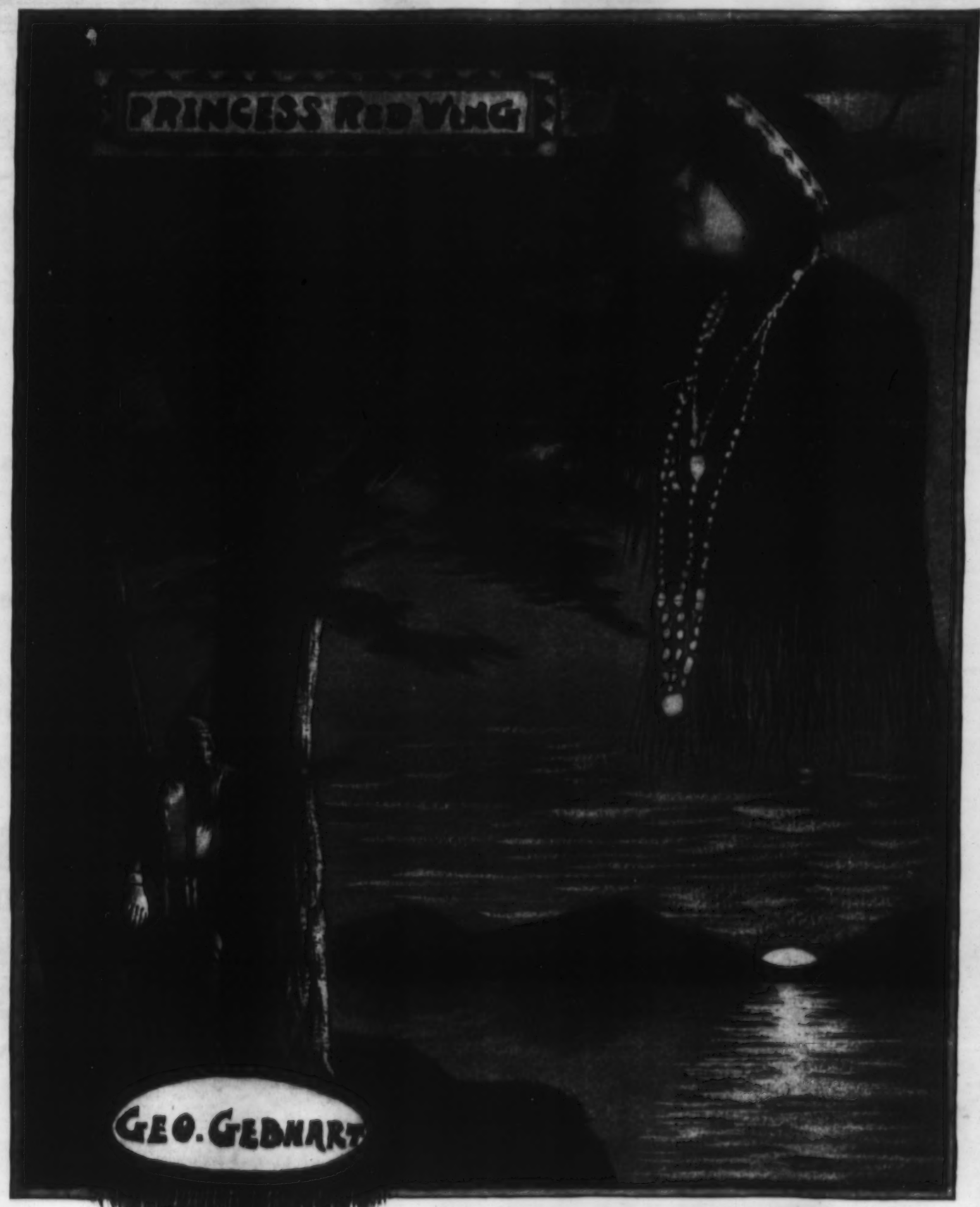
Current Productions:

A BUCKTOWN ROMANCE—Released Mar. 23.
ROOST AND THE MANICURE—Date not announced.
OFF TO THE MARDI GRAS—Date not announced.
THE SHEKEL—Release date not announced



GEORGE GEBHART, as Young Buffalo, and PRINCESS RED WING

Who will appear, in the near future, in a series of Indian Dramas, written exclusively for them by JAS. YOUNG DEER, Manager and Director of PATHE FRERES WESTERN STOCK COMPANY.

Mr. Gebhart, in Mgr. Young Deer's opinion, as well as many others, is the truest portrayer of Indian nature of any man in or out of the profession, and, as Princess Red Wing is the only full-blooded Indian girl playing Indian leads, Mgr. Young Deer expects to give to the public the best results to be obtained in Motion Pictures.

Reviews of Licensed Films

(Continued from page 31.)

and sets, the use of the perpendicular hose, and many other interesting subjects are shown, including a view of the fireboats in full operation. At the end scenes of the fire, which demolished the Byrne Building, are given, and they prove a thrilling spectacle, because of their magnitude and dangers.

Scenes in Korea (Selig, April 26).—This is a picturesque and instructive travelogue of the life and habits of these people.

The Indian and the Child (Essanay, April 27).—Mr. Anderson has again given us a gripping little Western drama, in which character and situation mingle with similitude and truth, and from his drawing of the hounded, subdued life of the Indian, he brings a deal of character into the protrayal. The other members of the moving little drama, or melodrama, made human, are remarkably well sustained, and the little girl involved proves exceptionally interesting and a valuable addition to the interpretation of the story. Arthur Mackley is the father. He is a woodsman, and when the Indian asks for work, he is given it, but when he asks for food, he is told to wait until he has earned it, thereby showing the charity which the white man is often wont to display toward another race. But the small daughter did not suffer from race prejudice, and when her father refused food, she appeared before the friendless Indian with bread besmeared with jam. The father found him eating, and when he would not tell the giver of the food he was discharged as a thief. Soon after the little girl was lost in the wood while hunting for her dog. "Snort" and the Indian finding her, started to bring her home. He was met by the angry father, who was on his trail as the kidnapper of the child, and the truth of the story from the Indian was not admitted. In spite of the father's desire to lynch him, the others compelled a trial according to crude law, with the understanding that the father was to be allowed to shoot the Indian, if found guilty. He was found guilty, and about to be shot, when the little girl who had awakened from her sleep appeared and explained in the nick of time.

The Lost Dog (Lubin, April 27).—For a funny runabout farce this is perhaps as merry and amusing as one would care to see, as along with its rough and tumble there is point and humor. A fair lady loses her pet dog, while a gentleman is on the way to the manicurist's with his wife's pet. A valiant youth offers to catch the thief, who has disappeared with the young damsel's dog, and in the confusion he mistakes the other man for the thief and a fight of long duration ensues. Meantime a throng of angry citizens are pursuing the thief, and he at last surrenders the dog by jumping into the city's sewer. The valiant youth, having successfully overcome his adversary, appears before the fair lady with the dog, but he learns to his dismay that she has already been presented with her dog.

One is Business; the Other Crime (Biograph, April 25).—This play is a voice from the people, crying out that modern justice and modern equity are sometimes but hollow devices to aid the strong and to crush the weak. Two different couples pledge themselves at the marriage altar to lead clean, upright lives to the end of their days. Five years elapse and one couple is in want and distress, while the other couple is enjoying luxury and affluence. The wealthy husband is tendered a large bribe in cash by a big corporation, who want his vote. The husband thrusts the roll of bills into the drawer of his desk, which act is the equivalent of acceptance. The placing of the money in the drawer, however, is observed by the starving husband, who had wandered up the alley. A great temptation assails him, but he crushes it resolutely. Later, however, when his wife's illness makes it imperative that he have money at once, he pockets a broad bladed knife and sneaks out the home of the wealthy man. In the act of seizing the money from the drawer of the desk he is interrupted by the entrance of the wife. Her fingers close upon the roll of bills and the letter is entwined with them. The letter is opened, and in a glance she grasps its contents. Then the terrible fact dawns upon her that her husband is no better than this man cringing before her revolver. It must be confessed, however, that she seemed a particularly bold young woman at this point. At this juncture her husband returns, and, upon observing the intruder, is about to eject him, when he is arrested by his wife's voice. With caustic rebukes she flays him for his weakness in accepting the bribe, and concludes with the direct accusation that he can regard himself on the same plane with the burglar. After a night spent in conflict with himself he determines to return the bribe and to assist the needy young husband in securing work. Four of the most capable Biograph actors have the principal roles.

Exhibition Naval Drill (Eclipse, April 24).—This topical picture shows the members of H. M. S. "The Excellent," in a series of typical exercises and maneuvers. The latter include assembling the parts of cannon, taking them to pieces, dragging cannon over walls and an obstacle race between the divisions of the ship's crew. It is a very interesting film withal.

REVIEWS OF MAJESTIC SUBJECTS.

The Installment Plan (Majestic, April 23).—That it is a bad plan is clearly demonstrated in this original and clever little comedy, for the young lover in this film uses this weakness of the family to win for himself the daughter, when the parents would make an impression upon a visiting foreign count, played with the character by Herbert Prior. To carry out their purpose the family proceeded to furnish their house on the installment plan, but they failed to make their first installment. When the young lover became aware of this he bribed the furniture dealer to take his goods away. Accordingly the family decided not to be at home when the count called, but the count was evidently of a persevering nature, for he came again, and, although the furniture had been brought back, the lover again bribed the dealer to take it away, and he did so, removing the very seats from under the count. But the count called again. This time the house was furnished with material of the father's own design, made from boxes and barrels, but he had reckoned without the vigorous young lover, who made things very unstable generally. These last insults and abuses were too much for the count, and he disappeared in befitting wrath, while the young gentleman, who had caused it all, offered to have the furniture brought back, if he might have the privilege of marrying the daughter. It is, perhaps, needless to add that the request was granted. Miss Trunnelle is, of course, the young lady and plays with her usual captivating charm, while the rest of the cast lives up to the reputation this company has established for itself. The settings are good.

Boys (Majestic, April 26).—A deal of human truth pervades this original little comedy tale in showing the life and attitude of two boys—one in need of a mother's love, and the other in sore straits for want of a father's guiding hand. The producer has succeeded in bringing out the humanity and truth in a humorous and realistic way. The widow and the widower each has a boy. These two contra-minded individuals do not meet until after the marriage of their parents, which is really the beginning of the story. Then there is a general scrap, in which the parents are apt to take sides, particularly the mother. The father in desperation sends a note to the schoolmaster, telling him to give son a good chastisement, as he has not the heart to do it himself. This son transfers the note to the other boy, and in consequence the latter is the one who receives the licks. This cruel and harsh treatment to her offspring is more than the mother can stand, and she leaves. Next day the son of the father protects the son of the mother in a fight and where there was much enmity there came much good fellowship, and by it the parents came together again. Miss Trunnelle is the mother and Mr. Prior the father. The boys give an interesting and lively performance, and the production, as a whole, contains no small amount of character and fun.

INDEPENDENT FILM RELEASES.

Monday, April 29, 1912.

	Feet.
(Ameri.) The Pensioners. W. Dr.	1000
(Champ.) The Horse Thieves of Bar X Ranch. Dr.	950
(Imp) The Lure of the Picture. Dr.	1000
(Nestor) The Impostor. Dr.	

Tuesday, April 30, 1912.

(Eclair) The Revenge of the Silk Masks. Com.	
(Powers) When the Lily Dies. Dr.	
(Powers) The Five Senses. Com.	
(Republic) The Tale of a Kite. Com. Dr.	
(Than.) The Cry of the Children. Parts I and II. Dr.	

Wednesday, May 1, 1912.

(Amb.) (Title not given.)	
(Champ.) An Italian Romance. Dr.	950
(Nestor) The Everlasting Judy. Com.-Dr.	
(Rell.) Return of John Gray. Dr.	
(Solax) The Reformation of Mary. Dr.	
(Sales Co.) Animated Weekly. No. 8. Top.	

Thursday, May 2, 1912.

(Ameri.) The End of the Feud. Dr.	1000
(Eclair) Cousin Kate's Revolution. Com.	
(Imp) All for Her. Dr.	1000
(Gaumont) The Shade of Autumn. Dr.	
(Gaumont) The Bank of the Danube. Sc.	
(Rex) Fate's Warning. Dr.	

Friday, May 3, 1912.

(Lux) Go to the Rescue. Com.	537
(Lux) Arabella's Droll Wooing. Com.	577
(Solax) A Question of Hair. Com.	
(Than.) Miss Arabella Snaith. Dr.	

Saturday, May 4, 1912.

(Great N.) The Musician's Love	
(Great N.) Norwegian Mountain Chiefs. Sc.	
(Imp) Melodrama of Yesterday. Com.	600
(Imp) Breach of Promise. Com.	400
(Nestor) Her Corner on Hearts. Com.	
(Reliance) His Love of Children. Dr.	
(Republic) In the Tide. Dr.	

Sunday, May 5, 1912.

(Eclair) The Voice of the Past. Dr.	
(Eclair) The Alhambra, Grenada. Edu.	
(Gaumont) Driven from the Ranch. Dr.	
(Rex) A Thorn in Vengeance. Dr.	

LICENSED FILM RELEASES.

Monday, May 6, 1912.

	Feet.
(Bio.) The Old Actor. Dr.	
(Kalem) The Outlaw. Dr.	1000
(Lubin) Little Boy Blue. Com.-Dr.	1000
(Pathe) Pathe's Weekly, No. 19. Top.	
(Selig) The Coming of Columbus. Three reels. Historical—Special Release.	3000
(Selig) According to Law. Com.-Dr.	1000
(Vita.) Dr. LaFleur's Theory. Dr.	1000

Tuesday, May 7, 1912.

(Edison) Billie. Dr.	1000
(Essanay) "Alkali" Ike's Bride. Com.	1000
(C. G. P. C.) Automatic Moving Company. Com.	
(C. G. P. C.) Palace and Fountains of Versailles. Sc.	
(Cines) A Contest and No Prize. Com.	
(Cines) Fiume, Hungary. Sc.	
(Selig) A Humble Hero. Dr.	1000
(Vita.) Thou Shalt Not Covet. Dr.	1000

Wednesday, May 8, 1912.

(Edison) Aunt Miranda's Cat. Com.	1000
(Eclipse) The Squire's Fate. Dr.	
(Eclipse) Tropical Creatures. Edu.	
(Kalem) Hypnotic Nell. Com.	
(Kalem) American Tourists Abroad. Sc.	
(Lubin) The Salted Mine. Dr.	1000
(Pathe) The Empty Grave. Dr.	
(Vita.) The Servents. Dr.	1000

Thursday, May 9, 1912.

(Bio.) A Lodging for the Night. Dr.	
(Essanay) In Quarantine. Com.	1000
(Lubin) The Violin's Message. Dr.	1000
(Melies) Finding the "Last Chance" Mine. Com.-Dr.	1000
(Pathe) The Unexpected Reception. Com.	
(Selig) The Strongest Mind. Dr.	1000

Friday, May 10, 1912.

(Edison) Treasure Island. Dr.	1000
(Essanay) Out of the Night. Dr.	1000
(Kalem) Suppressed Evidence. Dr.	1000
(Selig) The Katzenjammer Kids No. 2—They Go Tobogganing. Com.	800
(Selig) Seeing New Orleans. Sc.	800
(C. G. P. C.) Henry IV. and the Woodchopper. Dr.	
(C. G. P. C.) Cod Fishing Off Iceland. Ind.	
(Vita.) When Daddy Was Wise. Com.	1000

Saturday, May 11, 1912.

(Edison) Every Rose Has Its Stem. Com.-Dr.	1000
(Essanay) The Dead Man's Claim. W. Dr.	1000
(Cines) Josephine. Dr.	
(Lubin) Brave, Braver and Bravest. Com.	
(Lubin) Wanted a Baby. Com.	
(Pathe) The Parachute Maker. Dr.	
(Vita.) Greatest Thing in the World. Dr.	1000

MOTION PICTURE NOTES.

The Star, in Des Moines, announces a change of policy—running first-run Licensed pictures without vaudeville and changing bills Sundays, Tuesdays, and Fridays.

Plans for a picture theatre in West Avenue, Rochester, N. Y., are being completed. The house will seat 1,000, and will be managed by Milton E. Gates, formerly manager of the Genesee Picture Theatre, in that city.

The Colonial, at Camden, N. J., has been enlarged and improved, and did biz business April 15-27.

The pictures and vaudeville at the Gilger Theatre, Norwalk, O., continued to please biz business April 21-27.

Good business greeted the bill at the Lyric Theatre, Annapolis, Md., which included De Rose and Pearl and the Minstrel Girls, and some fine pictures April 21-27.

The Colonial, at Annapolis, Md., presented an interesting bill to good business April 21-27. In addition to the pictures were Belle Gordon and Al. Barbier, Ford Griffith, and Adler and Clark.

The Redmond Stock company and an attractive line of pictures were on the bill of the Magnet Theatre, Annapolis, Md., April 21-27, and drew well.

Julius G. Hansen has opened a new picture house at Reading, Pa., to be known as the Gem. This is the second motion picture theatre to be started outside the recognized business section of the city, the other being the Olivet, owned by Ben H. Kerr. The Gem is fitted with all latest appliances, and has a seating capacity of 450. Large crowds were present on the opening day, April 24.

The People's Theatre, under management of J. N. Blanchard, at Sunbury, Pa., did a record week's business April 21-27. Manager Blanchard expects to open Rolling Green Park on May 30.

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Don't forget that we will release this film on **Thursday, May 16,** and be sure to get it in order to see a lion shot when he attacks a horse.

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Tommy Becomes Toreador, and **Jimmy is Nearsighted,** Thursday, May 23.

Two Fools There Were, Sunday, May 26.

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On the Shore
(Copyright, 1912.)
Monday, May 6th. A California Imp that will smack the bullseye plump in the centre! Demand it!

The Land of Promise
(Copyright, 1912.)
Thursday, May 9th. Still another California Imp that will stir your blood. Demand it!

Let Willie Do It
(Copyright, 1912.)
Saturday, May 11th. A Saturday Split Imp that has a laugh in every foot. Demand it!

The Staff of Age
(Copyright, 1912.)
Saturday, May 11th. The other half of the Saturday Split. Demand it!

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Carl Laemmle President

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A farce-comedy that will inoculate you with joy-germs and put you in "laugh quarantine" for the rest of the week. A sure-fire hit!

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One of the greatest novelty dramas released in months. A great, big, virile, startling, fascinating feature, with Francis X. Bushman in a marvelous character study. Top your headline bill with this!

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For gripping dramatic intensity and power this splendid Western subject towers above anything given you by Mr. G. M. Anderson for many moons. Photography, cast and production unequaled! Demand it!

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LUBIN FILMS

Released Saturday, April 27th, 1912. Length, 600 feet.

THE FORGOTTEN POCKETBOOK

Jean May and Noah Wilson work in the same store and are sweethearts. A fresh young fellow named Will Pickup tries to butt into the little girl's good graces. He is very persistent and hard to sit upon, but the lover proves to be his match. On two or three occasions Willie is pretty roughly handled. It is hard to get rid of the masher; but, in the end, Noah gets the best of it, and sees his sweetheart home.

Released Saturday, April 27th, 1912. Length, 444 feet.

THE LOST DOG

Kitty Tryon out walking looses her dog, Pinkie. The dog is picked up by Jule Murry. Bob Nugent, a good fellow, sees Kitty crying, and hearing the cause starts to recover the dog. He meets Murry and, demanding Miss Tryon's pet, gets a push in the face. There is a pretty livelr fight and a chase over hills and down dales, but finally Pinkie is captured and restored to his mistress.

Released Monday, April 29th, 1912. Length, 1,000 feet.

A LEAP YEAR LOTTERY PRIZE

Ralph Dinsmore, the young minister, is looked upon by the young ladies of his flock as desirable. He likes Grace Walker, but has not the courage to tell her, so a friend, to help the game, proposes a lottery, the prize to be the minister and Grace the winner. Old Sarah Squibbs, the housekeeper, wants the minister, and juggles the tickets in her own favor. To get out of the scrape the conspirators dress up the ice man, who frightens the old hen away by representing to be a former wife. Sarah absconds via the kitchen window, and little Grace gets the prize.

Released Wednesday, May 1st, 1912. Length about 1,000 feet.

WON BY WAITING

Amos Randall, a rich old bachelor, leaves a big fortune to his ward, Arthur Wells, and his niece, Flo Fleming, provided that they marry within three months. Wells accepts the situation perforce, and Flo for love. The girl is a beauty, but having been brought up in the country is bad on refinement. The husband turns her over to a club friend for companionship. The situation becomes very serious until an incident calls for an explanation, and in the end Love triumphs.

Released Thursday, May 2nd, 1912. Length about 1,000 feet.

A SON'S DEVOTION

Juan, a poor Mexican peon, being told by the doctor that his mother will surely die unless he can secure for her the necessary medicine and food, steals a horse and sells it. The theft is discovered and Juan arrested. At his earnest pleading the owner of the stolen horse and the sheriff accompany the boy to the home and find the mother has passed; touched with Juan's despair they leave him with his dead.

LUBIN MANUFACTURING COMPANY

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3 Weekly NESTOR RELEASES 3 Weekly

Monday, April 29, 1912

THE IMPOSTOR

Absorbing Photo-Drama

Wednesday, May 1

THE EVERLASTING JUDY

Merriest Western Comedy Filmed

NESTOR

Saturday, May 4

HER CORNER ON HEARTS

Delightful Photo-Comedy

ISLETA, N.M. (Indian City)

Stupendous Scenic

Soon!...3 WESTERNS WEEKLY

May 6—THE TEN OF DIAMONDS
May 11—A GAME OF BLUFF

May 8—THE THESPIAN BANDIT
GET THEM!

DAVID HORSLEY, . . . Bayonne, N. J.

★MELIES★

WESTERN PICTURES

Release of May 16th, 1912

Finding the "Last Chance" Mine

OLD JEAN, the hermit, is the curiosity of Lonely Mountain. His only friend is his burro. Where he gets all his gold is a mystery to the villagers, so they appoint Jim, a genial cowboy, to investigate. He learns that Jean has a rich gold mine, but before he can learn its location the old man dies. All the town goes a hunting for the treasure, for "Findings is Keepings" in the West. Jim alone buries old Jean, who is followed to the grave by the burro. That sets Jim thinking. He puts on the old man's wooden leg, and, sure enough, the animal is fooled, and leads him to the "Last Chance" mine.

Approx. length, 1000 feet.

★ G. MELIES, 204 East 38th St., New York City ★

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